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PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
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OL. XXIV. No. 1.

SAN FRANCISCO, SATURDAY, APRIL 5, 1913.

Price 10 Cents

LADAME CLARA BUTT CREATES A GENUINE SENSATION WITH HER TRULY MARVELOUS VOICE

By ALFRED METZGER.

Prior to Madame Butt's arrival in San Francisco, we had ample opportunity to keep informed about her activity in England and later in the United States. We had that her successes were simply astounding and naturally we were much interested to find out wherein lay her wonderful power to command such attention from the part of critics and audiences. When we read that Mme. Butt scored her success by reason of a "freak" voice, otherwise known as a "female baritone," we were puzzled, for it did not seem reasonable to us at anyone possessing a voice of such a nature could command artistic recognition in the true sense of the word. When finally our friend, Will L. Greenbaum, said his advance notices that, although possessing such a "freak" voice, Mme. Butt was nevertheless able to use artistically, we could not imagine how such a thing could be possible. In the first place a "freak" voice is always been repulsive to us, and how such a voice could be used with the refinement of vocal art was not clear to us. Now that we have heard Mme. Butt we understand why she commanded the respect of the leading critics and music lovers in these countries where she has been heard. In the first place, she does not possess a "freak" voice. Such a voice really means that a woman sings like a man or a man sings like a woman. This would be a "freak" voice. But as long as a woman's voice possesses the quality for which it is known, it can never be called a "freak" voice. Mme. Butt's voice in its entire wonderful range possesses that mellowness and piancy which is characteristic of the female voice. Even in its lowest tones it never attains the brittleness of a male voice. Mme. Butt's voice, however, is a phenomenal organ, and it is such because of its remarkable range and volume. Indeed the volume is almost past belief. When you listen to Mme. Butt, you are under the impression that she only uses half the voice, and you are in constant dread as to what would happen if she sang as loud as she could.

That Mme. Butt attains such unquestionable artistic effects with her tremendous voice reveals genius quite singular in its imposing rarity. To compare Mme. Butt with other great singers is nonsense. There is no comparison possible or adequate. Mme. Butt stands by herself and must be judged entirely from her own standpoint. It is wonderful how delicate she can sing when a composition requires it. The Handel arias are especially admirable in this respect. Of course both by vocal equipment and temperament, Mme. Butt is fitted for oratorio work, and in the interpretation of these arias, she stands pretty far alone. Sullivan's Lost Chord was one of those instances. While her interpretation of German lieder was not exactly faultless, still she secured some excellent effects, and this is particularly true of certain phases of her interpretation of the Schubert Wanderer. Somehow the big volume of the voice, coupled with thorough training in the oratorio school, has effected in Mme. Butt's reading of vocal literature a certain ponderous deliberation which makes itself felt in other a clinging mode of retaining long notes. In this way, certain phrases that might sound better if interpreted in a more brisk manner, assume a rather tedious prolongation which may be permitted in sacred music, but which the German lied is not exactly intended to sustain. These are, however, merely matters of opinion and by stating them forth, it is not our intention to criticize Mme. Butt adversely. This may be her style of interpretation, and, as every artist must reveal an individual trait, Mme. Butt is justified in interpreting these songs as she feels they ought to be interpreted. Kennerley Rumford possesses a pleasing baritone voice. He may be classed as a very satisfactory ballad singer. However, he suffers by appearing on the same program with Mme. Butt, even if he was her accompanist. Harold Croxton, the accompanist, did some exceedingly artistic work. He is a refined pianist who understands the art of accompaniment thoroughly. His touch is decidedly limpid and velvety and his technique is smooth and "pearly." The program was an excellent one and we heartily advise any music student to attend the second and last Butt-Rumford concert tomorrow afternoon at the Cort Theatre.

THE FAREWELL BUTT-RUMFORD CONCERT AT THE CORT THEATRE.

The farewell concert of those consummate artists, Clara Butt and Kennerley Rumford will be given at the Cort Theatre this Sunday afternoon, April 6, at 2:30 with the following beautiful program to which, by request, Mme. Butt has consented to add "Die Almacht," that glorious song of Schubert's with which she astonished the captious critics of the Berlin press: "Alterseelen," Richard Strauss, "O Death," Brahms, "The Two Grenadiers," Schumann and "Zwei Braune Augen," Grieg, sung by Mr. Rumford; 2—"Largo," Handel, "Sapphic Ode" and "Wiegenlied," Brahms, "The Erl King," Schubert, sung by Mme. Butt; 3—"Silent Noon," Williams, "Eva Toole" (old Irish) "The Little Red Fox" (old Irish), and "The Land of the Almond Blossoms" (old Sicilian), sung by Mr. Rumford; 4—Two Duets: "Snowdrops" Liza Lehman; "Enchantress," Hatton "The Voice of Home," H. Lane Wilson, "The Fairy Pipers," Brewer, "Abide With Me," Liddle, sung by Mme. Butt. Tickets may be secured at the usual music stores and on Sunday at the Cort Theatre. After a short visit to the Northwest, these artists will sail for Australia and New Zealand, returning next February, and their success here has been so colossal that Manager Greenbaum

quest, Mme. Butt has consented to add "Die Almacht," that glorious song of Schubert's with which she astonished the captious critics of the Berlin press: "Alterseelen," Richard Strauss, "O Death," Brahms, "The Two Grenadiers," Schumann and "Zwei Braune Augen," Grieg, sung by Mr. Rumford; 2—"Largo," Handel, "Sapphic Ode" and "Wiegenlied," Brahms, "The Erl King," Schubert, sung by Mme. Butt; 3—"Silent Noon," Williams, "Eva Toole" (old Irish) "The Little Red Fox" (old Irish), and "The Land of the Almond Blossoms" (old Sicilian), sung by Mr. Rumford; 4—Two Duets: "Snowdrops" Liza Lehman; "Enchantress," Hatton "The Voice of Home," H. Lane Wilson, "The Fairy Pipers," Brewer, "Abide With Me," Liddle, sung by Mme. Butt. Tickets may be secured at the usual music stores and on Sunday at the Cort Theatre. After a short visit to the Northwest, these artists will sail for Australia and New Zealand, returning next February, and their success here has been so colossal that Manager Greenbaum



MISS ENID BRANDT

Brilliant Young California Piano Virtuosa Who Gave a Successful Piano Recital Tuesday Evening, March 25th, Prior to Her Departure for Europe.

is endeavoring to induce them to stay here long enough for at least one concert on their return.

YSAYE.

Every season, Manager Greenbaum has closed his work with one of the biggest attractions obtainable. One year it was the Damrosch New York Symphony Orchestra, another the "Fronzalek Quartet," then it was that marvelous artist, Mary Garden, and another year it was the Russian Symphony Orchestra. This year, it will be the "King of the Violinists" Eugene Ysaye, who has not visited us in the past nine years and whose return will be more than welcome. Here is an artist of whom such colleagues as Kreisler, Kubelik, Zimbalist, Thibaud, etc., are really proud; they simply worship the man and his art and are proud to acknowledge his mastery. Ysaye is a big man in every way—in his art, in his person, in his manners, and in the kindness of his heart. No other man has done as much to aid and encourage his confreres, especially the younger ones, as

Ysaye and his name will live as long as the violin continues to be played. Congratulations to our impresario on securing such an offering for his "swan song" of the season!

JULIA CULP.

The concert singers whom our people really love and flock to hear have won their first successes in the operatic field. A success at the Metropolitan is a far easier way to win success in concert than any other, and it is through their triumphs at this grand opera house that such stars as Nordica, Sembrich, Schumann-Heink, Gadski, etc., have won their way. To come to this country almost a stranger, appear on the concert platform in a strict classical song recital and make such a success that the people all over the country simply go wild over you and your popularity is immediately vouchsafed, is a far more difficult task, but it is just what Julia Culp, the Dutch lieder singer has accomplished. After six concerts in New York and a few in Boston and other important Eastern cities it is prophesied that this artist is destined to become as great a favorite as any of our concert stars from the opera stage.

The critics of New York, Boston, and the other cities in which Mme. Culp has sung are so enthusiastic that words do not suffice them to express their pleasure and satisfaction. As one of them recently wrote, "One cannot criticize at a Culp concert—one can only enjoy." Half a dozen members of the Chicago Opera Company assured Manager Greenbaum that "he did not know what lieder singing was until he heard Culp" and a number of our local artists including Sigmund Beel and Mrs. M. E. Blanchard, who have heard Mme. Culp abroad are equally enthusiastic. The concerts of Mme. Culp will commence on Sunday afternoon, April 27. The accompanist will be Coenraad, V. Bos, which is alone worth while.

THE BETHLEHEM BACH FESTIVAL.

Bethlehem, Pa., March 27, 1911.

Announcement was made today by Dr. J. Fred Wolfe, of the program for the 1913 Bach Festival, to be rendered by 200 voices in Packer Memorial Church, Lehigh University, on Friday, May 30, and Saturday, May 31. There will be two sessions each day as follows: Friday at 4 p. m., St. Matthew Passion, Part I; Friday at 8 p. m., St. Matthew Passion, Part II; Saturday at 2 p. m., Mass in B minor, Kyrie and Gloria; Saturday at 5 p. m., Mass in B minor, Credo to end. The Saturday sessions have been arranged to enable out-of-town attendants to take trains to all point East and West.

The weekly rehearsals of the Bach Choir have been marked by exceptional enthusiasm. With the return of Dr. Wolfe to Bethlehem in 1912, after seven years spent as head of the musical department of the University of California, the Bach movement in the East was revived. Last year's festival in the Packer Church, with Lehigh University as the host, was regarded by critics as an advance upon the high standards set in the festivals of 1900, 1901, 1903 and 1905, given in the historic Moravian Church in Bethlehem. That the revival was not spasmodic has been attested by the earnestness and zeal manifested by the singers of the choir. Recruited from all walks of life in this thriving manufacturing and educational community, they have taken up the work in the same devoted spirit that made the earlier festivals a thing apart from the professional performance. Assurances of sufficient financial support have been received from music lovers who are acting as guarantors, including Charles M. Schwab, President of the Bethlehem Steel Company. Everything promises a festival that shall set a new standard in Bach singing in this country.

AT LAST! AT LAST!

The musical editor of a daily newspaper has at last published a "profound opinion" in his usually tepid columns. It took a long time before it arrived, but at last it appeared. It is so profound that we will quote it here. A musical weekly says, commenting on the Tivoli series of operas: "It is more than likely that Mary Garden had something to do with the large houses that greeted 'Thais' and 'Louise.' This seems so reasonable that I gladly give publicity to the profound opinion."



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ALFRED METZGER.

Known bondholders, mortgagees, and other security
holders, holding 1 per cent. or more of total amount of
bonds, mortgages, or other securities.

NONE

(Signed) ALFRED METZGER.

Sworn to and subscribed before me this thirty-first
day of March 1913.

GEORGE P. TALLANT.

Notary Public in and for the City and County of San
Francisco, State of California, 128 Sutter Street.
[SEAL.]

(My Commission expires June 28, 1915.)

MARC A. BLUMENBERG DIES SUDDENLY IN PARIS.

Editor-in-Chief of the Musical Courier and the Nestor of
American Musical Journalism Succumbs to
Heart Failure.

Last Friday morning, March 28th, the Pacific Coast
Musical Review received the following message too late
for publication in last week's paper:

New York, March 27, 1913.

Alfred Metzger,
26 O'Farrell Street,
San Francisco, Cal.

Marc A. Blumenberg died result heart trouble at his
home Paris today.

MUSICAL COURIER.

There is always a terrible shock resultant from the
sad news of the demise of one whom you knew well.
This shock is so much more intensified when you realize
that the man suddenly taken away occupied a distin-
guished position in the world, and has accomplished a
great deal toward the betterment of certain conditions
in a particular sphere. There are some people who are
opposed to eulogies at a time when man sheds his
mortal shell and when his spirit vanishes into eternity.
There are people whose unforgiving souls carry malice
and bitterness even beyond the grave. We thank the
Lord that we do not belong to that category that is un-
willing to remember only the good deeds and forget
any faults in those who are passing into the mysterious
beyond. Marc A. Blumenberg has accomplished a very
great deal for music in America. Indeed his work is
not thoroughly appreciated because there are conditions
which are now accepted as a matter-of-course, but
which would never have been accomplished without the
work done by that Nestor of American musical journal-
ism.

Mr. Blumenberg has placed musical journalism in this
country upon a self-sustaining basis. There is no mu-
sical journal in the world outside of America that can
support itself. In every case we know of, musical jour-
nals are published by business interests that use the
journals as advertising mediums for their enterprises.
In America alone, the musical journal stands upon its
own feet, and is supported directly by the public. Prior
to Mr. Blumenberg's venture into the field of musical
journalism, no musical paper ever sustained itself inde-
pendently anywhere in the world for any length of time.
Mr. Blumenberg was the first journalist of influence who
stood up for American teachers. Before he began his
campaign against the wholesale emigration of American
students to Europe, the American teacher had hardly
any recognition at home. A deep-rooted prejudice per-
meated the land against the American musical educator,
and a pupil was not thought properly trained unless he
spent a few thousand dollars abroad. While at the
time of this writing, there still remains a sentiment in
favor of European musical education, since Mr. Blumen-
berg's exposure of the charlatanism in Europe, the senti-
ment changed sufficiently to demand of a pupil that he
complete his musical education in America first, and go
to Europe for observation afterwards. Young girls who
formerly went abroad rushing heedlessly into hidden
dangers, owe Mr. Blumenberg a great debt of gratitude
for publishing the true state of affairs at a time when

such publication prevented a great deal of mischief.
Even today, the work of Mr. Blumenberg in this direc-
tion is still bearing fruit. The editor of the Musical
Courier was the first one to call attention to the exhor-
bitant salaries paid European artists, and to the indif-
ference of managers displayed toward American artists.

It is not so very long ago that it was impossible for
an American artist to appear at the Metropolitan Opera
House in New York. Look at the casts today and you
will find that in every Opera House in America and
Europe, American artists are recognized. We thor-
oughly believe that Mr. Blumenberg began this movement
and was directly responsible for this sudden change of
front on the part of operatic managers. He has done
exactly for the American artist what we propose to do
for the California artist, who also had no recognition
officially until we started our campaign last summer.
Mr. Blumenberg is responsible for the high prices paid
to competent teachers and competent artists. He has
consistently upheld the principle of high remuneration
when it is justified. There is no country in Europe
where the average teacher receives as much per lesson
as he does in this country. The same is true of concert
prices. The Musical Courier first began the fight for
the genuine American composer. Even today the paper
is still taking up the cudgel in behalf of native com-
posers. Only the Courier wants to encourage the real
article, and not the make-believe. We do not hesitate



MISS HAZEL H. HESS

The Successful Young Pianist Who Will Give a Recital
at Century Club Hall, Wednesday Evening, April 16

to state that no musical journal in America has done
as much good for music than the Musical Courier. If,
in the accomplishment of great things, errors have been
made, that is not to be wondered at. Who is there that
does not occasionally make mistakes? And who is
there so spotless in virtue as to maintain that he has
never committed an error of judgment? Therefore we
say that Mr. Blumenberg has been a wonderful force
for the accomplishment of big things in music in this
country, and we sincerely believe that his death leaves
a vacancy that will never be filled, for in his way, he
was a genius and his writings carried conviction and
emulation throughout the civilized world.

ALFRED METZGER

MRS. NORTHRUP SUCCESSFUL IN THE EAST.

The readers of the Pacific Coast Musical Review will
be interested to hear of the success of Mrs. Grace Davis
Northrup in the East. She appeared quite frequently
in concert of late. Among her most successful en-
gagements was one in Toledo, Ohio on February 19th,
with the well known Zoellner String Quartet. Mrs.
Northrup scored such a decided triumph on this occa-
sion that she was asked to appear on a return engage-
ment. On January 29th, Mrs. Northrup sang in Jersey
City on a program under the direction of Mr. Koem-
enich, the new director of the New York Oratorio So-
ciety. On this occasion, Mrs. Northrup proved so suc-
cessful that on the strength of it, she was engaged as
soloist for the Heinebund Society of New York, for their
concert on April 20th. Mrs. Northrup has also secured
one of the finest church positions outside of the largest
on Fifth Avenue. The position is in the Mann Avenue
Presbyterian Church of East Orange, N. Y. Aside
from a large salary, it is a splendid church to sing in,
as they have always had fine soloists, many of whom are
at present among the leading singers of New York. It
is a position which carries with it much prestige.
Samuel D. Warren is the organist. On March 15th, Mrs.
Northrup began a three weeks' concert tour under the
management of Harry Culbertson of Chicago, during
which tour, she is to give at least fifteen recitals.

Just to give an idea of the success achieved by Mrs.
Northrup, we are glad to cull from the papers as fol-
lows: Toledo Times, February 20th.—Mrs. Grace Davis
Northrup, the assisting artist of the evening, has been
called the nightingale of California. She possesses a
rich mezzo soprano voice of unusual clarity and sweet-

ness, and which was finely adapted to her first song,
"Wie nahte mir" (Der Freischütz), by Weber. Mrs.
Northrup is a dramatic soprano, far above the average,
and has a most brilliant future.

The Hudson Observer of Jersey City, said on January
30th.—Mrs. Northrup, who sang two beautiful arias
delightfully, has a most pleasing voice, pure, smooth,
clear and sweet. Her first was the ever popular soprano
aria from Tannhäuser, the second, the Ave Maria by
Max Bruch. This latter she sang exquisitely. She
gave an encore to the first number, but she came right
back to sing with the chorus after the second.

GERTRUDE ROSS RETURNS FROM HONOLULU.

Miss Gertrude Ross, the well known Los Angeles pian-
ist and accompanist has just returned from Honolulu,
where she enjoyed several weeks' sojourn with the
Lambardi Opera Company. While in Honolulu, Miss
Ross acted as accompanist for Miss Blanche Hamilton
Fox, contralto, and Regina Vicarino, the distinguished
prima donna soprano. These artists, assisted by Fran-
cesco Nicoletti, the baritone, gave a program for the
prisoners in the State Prison, on which occasion Miss
Fox sang Miss Ross' "Lullaby" delightfully. During
Miss Ross' sojourn in Honolulu, the Sunday Advertiser
of that city had the following to say about this suc-
cessful musician:

One of the interesting visitors in Honolulu at present
is Gertrude Ross, the well known composer and pianist
of the Pacific Coast. Miss Ross is a close friend of
Mme. Regina Vicarino, the coloratura soprano of the
Lambardi Opera Company, and the two are spending
much time in each other's company during the grand
opera season here. Miss Ross, who has just com-
pleted an extensive engagement with Mme. Gerville
Reache, the noted contralto of the Metropolitan Opera
Company, is a pupil of Severin Eisenberger of Berlin,
and was under the tutelage of the famous Leschetitzky
for several years. Among the best known of her com-
positions is a charming Lullaby which appears fre-
quently upon the recital programs of such noted singers
as Johanna Gadschi, Mme. Reache, Katherine Fisk, and is
also used by Elsa Ruegger, the celebrated Belgian cel-
list, now touring America.

Miss Ross's most pretentious writing is a Cycle called
"Song of the Desert," in three sections, Sunset, Night
and Dawn in the Desert, which cleverly portray the at-
mosphere to which they refer. Other songs by Miss
Ross are: Barcarolle, written in Venice; a new setting
of Eugene Field's Wymken and Nod, Song of
Spring, Consider the Lilies, Goblins and Froggies Lulla-
by, written for and sung by Kittie Cheatham, a book of
Sunbonnet Songs, Songs for the Wee Ones, Japanese
Lullaby, also a Serenade for Violin, Cello and Piano.
Miss Ross has toured as pianiste, with Mme. Reache,
Katherine Fisk, Elsa Ruegger, Ignaz Heroldi, the dis-
tinguished violinist, and has appeared successfully with
the Russian Symphony Orchestra of New York. She
will spend the entire opera season in Honolulu.

KOHLER & CHASE MATINEE MUSICALE.

One of the principal features at the regular weekly
matinee musicale to be given at Kohler & Chase Hall
this Saturday afternoon, April 5th, will be the intro-
duction of a brilliant young pianist who has recently ar-
rived from Chicago, where she scored a series of genu-
ine artistic triumphs prior to her departure for Calif-
ornia. This artist is Mrs. Ella A. Rachlin, who in the
East was a protegee of Dr. Ziegfeld, the distinguished
director of the Chicago Musical College. Mrs. Rachlin
has selected for her first San Francisco performance in
public the Schubert-Liszt Hungarian Fantasia in C
sharp minor and Brahms' Hungarian Dance in A flat
minor. Both these compositions combine technical intri-
cacies with musical intensity, and Mrs. Rachlin will here
have ample opportunity to display her ability.

Another feature on the program will be the reading
by the distinguished declamatory artiste, Lillian Quinn
Stark, who is so well known on the Pacific Coast. The
reading will consist of "The Pied Piper of Hamelin," the
incidental music to be interpreted on the player piano;
Mendelssohn's Rondo Capriccioso will also be played
on the player piano and the delightful composition "The
Dance of the Hours," from Giocondo will be interpreted
on the Pipe Organ. This program is somewhat outside
the routine of such events and therefore of special in-
terest. There is no charge of admission at these con-
certs which are of much educational value.

Hother Wismer, the well known and highly efficient
California violinist, will give a concert at the Colonial
Ballroom of the St. Francis Hotel on Tuesday evening,
April 22d. The program will be an unusually interest-
ing one, containing a number of works rarely heard here.
Mr. Wismer will be assisted by Miss Fernanda Pratt,
contralto, and Uda Waldrop, pianist and accompanist.

A large crowd gathered at the High School Auditorium
in Berkeley, on Thursday, March 20th, to listen to the
piano recital of Miss Beatrice Lucretia Sherwood, a pu-
pil of Roscoe Warren Lucy. The following article was
written by Prof. L. R. Smith, who arranges the noon-
day concerts at the High School: No one was in
doubt from the moment the player's fingers began the
bright measures of Paderewski's "Polonaise," that here
was a real musician, a child artist, without affectation,
absorbed in her vocation. Each number seemed better
than the previous, Chopin's "Impromptu" followed the
"Polonaise," then McDowell's "Shadow Dance," with
four scenes from Schumann's "Childhood" series next;
these brought great applause, but nothing could be bet-
ter than her coloring at the close. In fact, technique
and expression were almost ideal from beginning to end,
and we shall not be satisfied till we hear Miss Sherwood
again.

Miss Ruby Jewell, a pupil of Mr. Roscoe Warren Lucy,
gave a brilliant rendition of the Twelfth Rhapsody
Liszt recently, in Berkeley, before a large and en-
thusiastic audience.

TIVOLI GRAND OPERA SEASON CLOSES AMIDST GREAT ENTHUSIASM

By ALFRED METZGER.

At the time the Pacific Coast Musical Review went to press last week, we were able to review *Salome* with Mary Garden in the title role. This work was presented on Tuesday evening, March 25th. On Wednesday afternoon, Tetrazzini appeared for the last time during this engagement in her extremely successful role of Lucia di Lammermoor. On Wednesday evening, a work entirely new to San Francisco was presented, namely, Wolf Ferrari's exceedingly beautiful "The Jewels of the Madonna." Having heard previously the same composer's delightful little gem "The Secret of Suzanne" we were prepared to hear something out of the usual modern school of composition. Our readers will have noticed that we stand pat on the proposition that there should be melody in music. Without melody we cannot concede any particular value to a musical composition, except from a purely technical point of view. Melody is that phase of a musical composition that touches the heart and that sticks to the memory after one has witnessed a performance. It is therefore no exaggeration to state that music without melody misses the very object for which it was intended. Wolf-Ferrari is one of the few modern composers that have not permitted technical intricacies to hide the melodic beauty of a work. The entire opera, *The Jewels of the Madonna*, is redolent with melodic charm. And notwithstanding this decided wealth of melody, there is also prevalent a most ingenious richness of orchestration and instrumentation and no effort has been omitted to gain certain

quently nothing was spoiled. The scenery looked pretty and served the purpose. The orchestra, as usual, made a deep impression by reason of its fluent reading and Cleofonte Campanini was at his best in the directing of a work so well adapted to the great conductor's temperament. The cast contains not less than thirty-nine characters, all of which were satisfactorily interpreted. On this occasion Carolina White made her first appearance and she revealed a beautiful voice managed with splendid artistry. Notwithstanding her beautiful personality, Miss White did not seem to invest the role with that convincing action and intensity of temperament which the role calls for. Both in her vocal interpretation and her histrionic art, Miss White lacks a certain warmth that should reach over the footlights and command the interest of an audience. Possibly we were so spoiled by the wonderful art of Mary Garden that Miss White suffered through it. Giuseppe Gaudenzi suffered from the exact opposite fault of Miss White, namely, he was altogether too strenuous. There is a happy medium between the too indifferent work of Miss White and the too strenuous efforts of Gaudenzi, which represents the accurate balance of a genuine artistic performance. This balance was not reached by the two leading characters of the cast. The other roles were all taken by consummate artists, contributing toward the fine ensemble of the production.

On Thursday evening, *Salome* was repeated with the same cast as on the preceding Tuesday. On Friday afternoon, Hansel and Gretel was given and Mabel Riegelman repeated her unquestionable triumph in the role of Gretel. As an actress, she can not be surpassed in this part, and as a vocaliste she makes the utmost of her score which unfortunately does not give her sufficient opportunities to display her art to its fullest extent. It is a pity that Miss Riegelman was not given more opportunity to be heard by her fellow citizens. We all would have liked to hear her in *Mignon*, and at one time the management practically announced the opera with Riegelman and Tetrazzini. But—man proposes and Dippel disposes, and there you are. The balance of the cast was the same as at the first introduction of Hansel and Gretel. Marie Gavan as Hansel was much better than at her first appearance in this role. On Friday evening the *Jewels of the Madonna* was repeated with the same success as on its first presentation. On Saturday afternoon, Mary Garden appeared for the third time in *Thais* and the house was crowded. On Saturday evening took place the farewell performance and testimonial to W. H. Leahy. Not since the opening was there such a crowd in the theatre, and we actually believe that the crowd of the opening night was surpassed. Even standing room was taxed to its utmost capacity. The program consisted of one act of *The Loves of Hoffman*, one act of *Thais*, one act of *The Barber of Seville* and a Ballet Divertissement. Mary Garden appeared in *Thais* and Tetrazzini in *Barber of Seville*. The orchestra under the direction of Cleofonte Campanini played the *Tannhäuser* Overture and the *Meditation* from *Thais* with Mr. Kramer, the concert-master of the orchestra playing the solo. A performance of this nature can not be criticised. It was a mutual event of rejoicing mingled with regrets. Both Garden and Tetrazzini received ovations. The latter repeating her battle of roses which she inaugurated at the Tivoli before the fire. The Diva also made a speech in Italian in which she thanked the people of San Francisco for their support and in which she expressed her intention of returning next year. It was a fitting close to a very successful and profitable season. While there were several off-nights, the financial success was nevertheless certain. The people who dwell so much on the prevalence of vacant seats during certain performances forgot that during the Grau and Conried seasons the same sights were in evidence. When \$7 a seat is charged for grand opera, there will always be vacant seats some time or other. It is a physical impossibility to pack the house every night at these prices.

We believe the time will come when grand opera in San Francisco will be presented under the same conditions as it is in the East, where \$5 is the highest price. Then the lower priced seats will also be smaller and more of them will be at the disposal of the public. At the time of this writing, grand opera as it was given by the Chicago Grand Opera Company (and this is the only way it ought to be given) is still a great luxury, but the Tivoli Opera House, under the able direction of W. H. Leahy, is able to give grand operatic productions at prices within the reach of everybody and in a manner as complete as that just ended. We should not be surprised if next fall, the Tivoli will inaugurate its well known grand opera seasons extending over three months and forming regular annual educational events where new operas as well as old ones will be presented with the necessary scenic, orchestral and artistic requirements.

So far no official announcements have been made regarding the comic opera season at the Tivoli. We have heard several rumors which we give to our readers for what they may be worth. The season is said to open on May 1st with either "When Johnny Comes Marching Home" or "The Chocolate Soldier." The musical director is said to be Max Hirschfeld, who conducted at the Tivoli prior to the earthquake and before Paul Steindorff entered the Tivoli staff. The first comedian is said to be for the first few weeks, Ferris Hartman, and after that Frank Daniels. It is asserted that Ferris Hartman will be the stage director. Adolf Rosenbecker is said to be the concert master of the orchestra, and as many of the musicians of the old Tivoli Orchestra as may be induced to accept the engagement will receive their old positions back. W. H. Leahy will be manager, H. H. Campbell, Secretary and Auditor, Philip Hastings, press representative, Joseph E. Kreling and George J. McSwegan, treasurers.

SAN FRANCISCO AS A MUSICAL CENTER.

By W. H. Leahy.

(S. F. Evening Post, March 29, 1913.)

San Francisco is undoubtedly the most musical (taking the word in its broadest sense) city in America, irrespective of population. This fact is forced upon me more strongly than ever in these concluding days of the very successful season of the Chicago Grand Opera Company at the new Tivoli Opera House. With the farewell performance of Saturday night, twenty-three operatic presentations will have taken place, with two concerts, while the total number of operas given by the same organization this season in the four cities of Los Angeles, Denver, St. Louis and Cincinnati, will be only twenty-two. The last census gives our city a population of a trifle over 416,000, while the combined population of the other cities named reaches a little more than 1,583,000. These figures preach an eloquent and forceful sermon.

Everyone in San Francisco is musical. Every home, flat, apartment or rented room has its piano, while the number of phonographs and mechanical devices for reproducing classical and popular music in use here is beyond computation. Every neighborhood has its string quartet, amateur orchestra or band, while more good music is heard in the cafes and hotels of San Francisco than in the majority of theatre orchestras in other cities of the country. Our church choirs rank with the best in the land. The annual musical festivals of the Bohemian Club are famous all over the world, the long-established Loring Club is a notable example in male voices, while the good work done by the Choral and other musical societies has helped place San Francisco in the proud position that she now occupies.



MABEL RIEGELMAN

As She Appeared With Mme. Gadschi in Chicago, With the Chicago Grand Opera Company

climaxes which represent such a unique characteristic of the modern operatic school. The three acts of this delightful work are so lavishly endowed with a musical charm that we have not the necessary space to enumerate all the beauty-spots of the works. Throughout the opera, there runs a graceful flow of melody.

Of especially artistic value were the two intermezzos, one before the second act and one before the third act. We have here two instances especially well adapted to describe the Wolf-Ferrari work. The skeleton upon which this fine work is built represents the old school of composition, such as Mozart adapted so many years ago. But while Mozart and his contemporaries and successors relied almost exclusively on the melodic value of a work, Wolf-Ferrari has strengthened and embellished his skeleton of melodic beauty with the habilements of modern orchestration. This, to our way of thinking, is the ideal opera of today and we prefer it to all the fads, fancies and neurotic conceptions of those masters who desire to impress with the mathematical side of composition rather than with the emotional side. While the solos, duets, trios and other ensemble numbers do not represent quite that plastic, cameo-like characteristic of an old Italian operatic aria, they nevertheless are delightful to hear and possess a charm that clings. The two intermezzos represent the two principal features of the beauty of the work. One is based principally upon the orchestral combination of extensive harmonic treatments, and the other is noted for its wealth of melody, simplicity of treatment and vivacity of rhythm. Indeed the splendid rhythmical treatment of the work gives it a certain throbbing atmosphere that contributes largely to the fine culmination of each act in a gripping climax. That such beautiful music should have been attached to a plot containing such an ugly side of human life is to be deplored. From a dramatic point of view, the story may be highly artistic, but there is one point which leaves a very bad taste, and that point is the unnecessary attack of Genaro on Mallela. We believe that the plot could have been developed with the same dramatic force without the immoral aspect of the climax of the second act. There are so many emotions to be depicted in human life, both good and bad, without resorting to repulsive methods, that an opera would be just as effective and interesting, without the latter.

While the scenic equipment for this opera was not the one originally intended for it, the marine background and the Italian atmosphere was retained and conse-



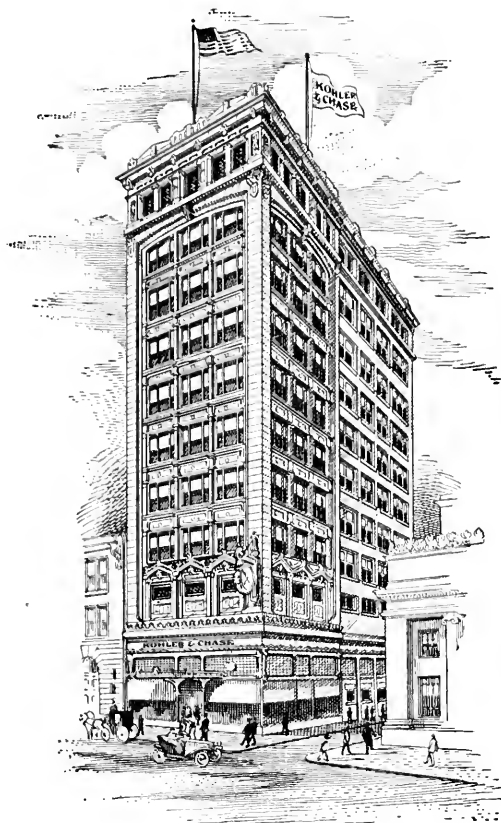
MISS BLANCHE KAPLAN

The Very Gifted Young Pianiste Who Will Give a Farewell Recital at Scottish Rite Auditorium Tuesday Evening, April 15th

Mascagni had first to come to the Golden Gate to obtain recognition in America, and for four weeks, he presented his wonderful compositions at the old Tivoli to overflowing houses. Of course, the recognition of the exquisite art and voice of Luisa Tetrazzini, by San Franciscans is a matter of musical history. Our community is happily adapted to appreciate the best in music by its thorough cosmopolitanism, its devotees including large colonies of Italians and Germans, the most musical peoples in the world, ably aided by the French, English, Irish, Russians, and those from the north of Europe, all of whom are passionately fond of music. Our Jewish citizens are musical to the core, and the first to appreciate and patronize every form of true musical art.

There is no sham about the San Francisco patron of music. No matter in what station of life, from the resident of North Beach to the millionaire from Pacific Heights, he enjoys his music rationally and intelligently. He comes to the opera on time, settles in his seat and does not disturb his neighbor by meaningless chatter. He knows when to applaud, and, if any unfortunate auditor happens to break out in a wrongly timed manifestation of approval, he is quickly shown his error. It is very different in other cities, where there are many who attend grand operatic productions with the sole desire of being seen. Too frequently, also, they are heard above the music even of the orchestra. These musical pretenders—for that is all they really are—take a delight in coming late, so that it may be plainly seen that they are patrons of classical music. To the credit of San Francisco, be it said, nothing of the sort obtains here. This city is soundly and sensibly musical, and glories in the fact.

Considerable interest is being manifested in the concert to be given by the Witzel Trio next Thursday evening, April 10th at Kohler & Chase Hall. The program was published in the last issue of this paper, and the rehearsals promise that the event will be of much artistic merit. The admission price is \$1 and tickets may be had at Kohler & Chase's. Since the last concert in this city, the Witzel Trio has scored several artistic successes in interior cities of California.

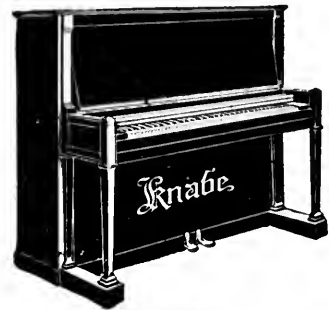


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Blanche Lillian Kaplan, the very talented young pianist-pupil of S. G. Fleishman, will give a farewell piano recital at Scottish Rite Auditorium on Tuesday evening, April 15th. Miss Kaplan made a very excellent impression when she appeared at the Van Ness Theatre some time ago, and now that she has had an opportunity to progress, her playing ought to be even more enjoyable. She played recently for Mr. Lhevinne and that great artist told her that she had learned a great deal and that it would not be necessary for her to go abroad at all, were it not for the better opportunities for observation which she has there. Mr. Lhevinne paid Mr. Fleishman a high compliment for his training. The program to be interpreted by Miss Kaplan at her concert will be as follows: (a) Prelude and Fugue Op. 35, No. 1, E Minor (Mendelssohn), (b) Sonata Op. 53 (Waldstein) (Beethoven); (a) Aria: "Harmonious Blacksmith" (Handel), (b) Tambourin (Rameau-Godowsky), (c) Rhapsody Op. 79, No. 2 G Minor (Brahms), (d) Choeur Des Dervishes Tourneurs (Beethoven-Saint Saens); (a) Gondoliera (Moszkowski), (b) Valse Improptu in A flat (Liszt), (c) Scherzo Op. 54, No. 4 (Chopin).

Several of Mrs. Nicholson's pupils have been very active during the last week. Miss Eva Gruninger, a professional pupil, was one of the soloists at the Orpheus Club concert in Oakland on Tuesday evening, March 25th at Ye Liberty Theatre. She scored a decided success, having to respond to an encore near the end of a long program. At the U. C. Treble Clef concert at Hearst Hall, Berkeley, Miss Alice McComb and Miss Margaret Kenney, also pupils of Mrs. Nicholson's, were the soloists, and both were most successful. It was Miss Kenny's first appearance before a large audience.

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ENID BRANDT GIVES FAREWELL PIANO RECITAL.

Exceptionally Gifted and Brilliant Young California Pianiste Plays for Her Many Friends Prior to Her Departure for Europe.

Enid Brandt, the exceptionally talented and very successful young California piano virtuosa, gave a farewell recital at the Scottish Rite Auditorium in the presence of a large audience on Wednesday evening, March 26th. Those who did not have the opportunity to hear Miss Brandt lately were surprised at the wonderful improvement noticeable in her playing. She has gained in repose and her musical instinct has also been developed to an extent where her individual ideas are exhibiting the inborn intelligence of a master of the instrument. There was particularly one number on the program that revealed more than any other the unquestionable progress made by this exceptionally clever artist, and this number was the Brahms Sonata in F minor Op. 5. To give this work an adequate interpretation, the finest musicianship is required. Technic alone is not sufficient to give this work a satisfactory reading. In addition to a brilliant technic, there is necessary superior intellectuality. Miss Brandt gave as fine a reading of this extremely difficult work as has been heard in this city. One could go through the entire program and comment on this same strain about every composition played, for Miss Brandt was able to interpret everything she played in the most artistic manner and the most refined taste. The audience was unusually enthusiastic and recalled the young artist time and time again.

Everyone who really understands the various requirements that constitute the finished pianiste admitted that Miss Brandt is now ready to begin her professional career. There is nothing more for her to learn. She has acquired all that knowledge which any teacher may be able to impart to her. Mrs. Brandt has done her duty well, and she may look with satisfaction upon the fine work she has done in training her daughter to her present efficiency. Whatever Miss Brandt is now able to acquire is practical experience in the concert field of the principal European and American musical centers. It is understood that the young artist will begin her career in London, giving a series of concerts in England and later in Germany. She has offers from leading musical managers abroad, and her friends will follow with interest a career that promises unquestionable artistic triumphs. The Pacific Coast Musical Review, being especially interested in California artists, will follow Miss Brandt's career with more than ordinary interest and will chronicle her successes as it will be able to obtain a record of them.



WALLACE A. SABIN

Well Known and Prominent Musical Educator, Director and Composer, Whose Marriage to Miss Kathryn Rader Was the Surprise of the Week

ent efficiency. Whatever Miss Brandt is now able to acquire is practical experience in the concert field of the principal European and American musical centers. It is understood that the young artist will begin her career in London, giving a series of concerts in England and later in Germany. She has offers from leading musical managers abroad, and her friends will follow with interest a career that promises unquestionable artistic triumphs. The Pacific Coast Musical Review, being especially interested in California artists, will follow Miss Brandt's career with more than ordinary interest and will chronicle her successes as it will be able to obtain a record of them.

From her splendid achievements exhibited at her concert there is every justification to predict a brilliant future for this skillful pianiste. It surely will not be her fault if these predictions are not fulfilled, for she goes forth splendidly equipped for the vocation she has mapped out for herself. She possesses a beautiful tone, fluent and clean technic, intelligent phrasing and conscientiousness. She is not overconfident, but exhibits that modesty which is ever the heritage of the true artist. She is fortunate enough to possess a charming personality which should assist her greatly to win public favor and she possesses that energy and tenacity which makes her continue in her work no matter what obstacles may be put in her way. This paper wishes Miss Brandt good luck in her career and trusts that ere long it will be able to chronicle a series of triumphs at home and abroad.

Miss Dottiebess Latham, the young vocaliste whose beautiful soprano voice has attracted much favorable attention in club, musical and social circles for the past two years, has announced a song recital at the Colonial Ballroom of the St. Francis Hotel on Thursday evening, April 24th, prior to her departure for the East, for continued study in her profession. Seats may be obtained at Sherman, Clay & Co., and at the St. Francis Hotel news stand.

HEINRICH VON STEIN ON MUSIC SCHOOLS.

Director of the Von Stein Academy of Music Writes an Interesting Article to the Los Angeles Examiner.

The following article which appeared in a recent issue of the Los Angeles Examiner should be of interest to the musical profession of the entire Pacific Coast:

Mrs. George V. Hutton of Santa Monica, chairman of the Music Department of the District Federation of Women's Clubs, recently published an article on music in this paper. In it she adverted severely on the prevalence of cheap, trashy music, and urged that some form of campaign to prevent the degradation of taste in children and to develop in them a liking of quality and worth. This opens a subject of broad scope and intimate relations to all families. Heinrich von Stein, of a local musical institution has prepared a statement in which he presents some novel and frank ideas which deserve consideration. The "Examiner" will be pleased to publish further communications from those interested in this very potent manner. Von Stein, after referring to the assertions of Mrs. Hutton, says:

Mrs. Hutton's criticism is one of similar articles which appear from time to time in newspapers, bearing upon the harmful effect of cheap, trashy and vulgar music, most especially "rag time." Having been active for about eight years in this community as director of a large music-educational institution, I believe I do not need to defend my fitness to express an opinion on this subject. That the existence and uttering of much rag time and other cheap and vulgar music is deplorable goes without saying, but all other nations and countries in this universe are more or less infested with this cancer, which affects music. Taking as basis the article by Mrs. Hutton from Santa Monica, I agree with much that she says; such thinkers are to be commended for their fine stand on behalf of better musical training for children in America. But, on the other hand, there are some things in that article to which musical people cannot subscribe. Quoting her article "an opportunity to hear grand opera beautifully and perfectly sung and staged is the means of setting an artistic standard to which the children will never climb, etc." That is true enough, but unfortunately, grand opera is very seldom perfectly and beautifully sung and staged in America. This goes double for Italian opera, and I even wish to say that Italian opera in Los Angeles is never perfectly sung or staged, and therefore not a musical standard for American children.

German "Rag Time."

Again quoting the article: "The American home itself is the reason why there are so few lovers of good music in this country, from out of the open windows we hear vulgar common music or the impossible rag time." Again true, but other countries have to tolerate the same condition. It must not be imagined that the children of Germany play in the streets to the tunes of great symphonies or other musical master works, there, too, the "Gassenhauer" (common street song), which is equal to, if not worse, than our "rag time" music in America, holds sway. Cafes, Restaurants, Public Parades equally as much as in America cultivate the common and vulgar "Gassenhauer." As high as music culture in Germany and other European countries stands today, still good music in Germany is not nearly as widely spread and popularly used as many of our well-meaning reformers imagine. America is farther along in music than is generally conceded. We make in this country better standard pianos and better standard musical instruments than in Europe, we have more people cultivating music and it is a well-known fact in European countries that mediocre musicians cannot thrive in America as they do thrive in European countries. In America, only the real great artists can achieve superior success and in the musical profession only the very best element ever prosper. No higher compliment to the American sense of discrimination can be paid than this, and this is a statement which I can verify.

Much Money Wasted.

Mrs. Hutton is correct when she says that much money is wasted in this country for fake education, but this can be easily remedied, and I propose the following method: Since it seems to be thoroughly conceded that musical education is really a part of the general education, it appears to me that our public school authorities should take in hand the matter and supervise musical education. By this I mean that any school of music which is endeavoring to do business in this city, should be under the jurisdiction and control of the Board of Education. No new laws need be passed to effect this. The Von Stein Academy of Music, of which I am director, for instance, hereby offers to place itself under the jurisdiction of our Board of Education without legal process of any kind, and furthermore agrees to report daily, weekly or monthly, as said board may see fit, of the quality and quantity of work done by its teachers and students. If the standard of musical instruction in the Von Stein Academy of Music is not found to be of the very best by our Board of Education, I would agree to either close up this institution or see that it conforms to the desires and demands of the school authorities. The same things should be done by all other self-respecting music schools and those who endeavor to educate others in music, including, therefore, our private teachers; those who cannot conform to the requirements of such school authorities should be, if not prevented from teaching, easily distinguishable from those musical educators who seek the jurisdiction and supervision of our educational authorities.

Too Many Fake Educators.

The real trouble in our city is that parents who are willing to spend money for the musical education of their children do not know where to go unless they are shown the way by some advanced musical student who is attending such a school, for instance as the Von Stein Academy. This is not a propaganda for the institution of which I am the head. I shall be glad to include

all those who follow the standard methods of musical education and only wish there were more institutions in this city following such methods, as the most difficult single factor in the music educational business is the fake musical educator who does not follow the standard lines and paths. Any institution that so places itself under the jurisdiction of our Board of Education should, however, be entitled to its recommendation so that parents may know where they can reasonably expect that high quality in music which thousands upon thousands of people seek, but do not know where to find. Why is not an institution like mine—which has given close on 300 public students' recitals with the finest of programs—just as fine and finer than those presented by the famous German musical conservatories? Why is not such a school permitted to give these programs before the pupils of our public schools? No charge would be made to the authorities for such performances, and I am sure that the public school students would not only enjoy them, but it would be an inspiration for our students to have an opportunity to show their skill and knowledge before thousands of other young people.

Private Schools Necessary.

If we are really sincere about reforms of this kind, and we are really sincere about our avowals that music is an important part of the education, I now ask, why should it be impossible to do this or something similar? Why should genuine musical educators not be included in the councils of the other educators? It is true that music institutions are private enterprises, but they are nevertheless educational and therefore useful enterprises and not in competition with State education, but when the State decides to teach music thoroughly, then it is time for private music schools to go out of business. Since, however, the playing of musical instruments will never, and can never successfully be taught in State or municipal institutions, the private schools become a necessity and it is, I claim, to the interest of States and municipalities alike, to encourage that which is good in private educational enterprises and show up that which is bad. This country is full of musical talent; not only do I consider the American child more musical, but in addition to that, I consider them far more intelligent than European children. Our children are better cared for and better fed, have more opportunity for outdoor exercise and are therefore, happier and better students than Europeans. What we do need is to standardize, and this can be done, not by legislation or license, but by such supervision on the part of our school authorities as I suggested in this article. Those schools which can conform and can afford to risk supervision by our school authorities should be given an opportunity and will eagerly grasp that opportunity, while those which have reason to fear supervision and jurisdiction will oppose this reform.

PEOPLE'S PHILHARMONIC ORCHESTRA.

Some time ago the Pacific Coast Musical Review published a letter from H. D. Hunter, the secretary of the Southern California Music Teachers' Association, regarding the People's Symphony Orchestra, which organization is giving a series of popular concerts at the Auditorium of Los Angeles at 25 cents admission. We are informed that a great many people are taking advantage of this opportunity to hear fine music at prices within their reach. We have just been informed that an organization based upon similar grounds has been organized in this city by The Recreation League of San Francisco. The name of this new orchestra is The People's Philharmonic Orchestra. It consists of fifty-five efficient professional musicians. The director is Herman Perlet, the concert master is Herman Martonne and the first cellist is Herbert Riley.

Mr. Perlet enjoys an enviable reputation throughout America and Europe as a conductor of the first rank. His compositions are in the repertoire of nearly every big orchestra from New York to San Francisco. Hermann Martonne, assistant conductor and concert master of the People's Philharmonic Orchestra, has been prominently identified with the New York Philharmonic Orchestra, was concert master of the Damrosch Orchestra, also soloist and assistant conductor of the St. Paul Symphony Orchestra. Herbert Riley, violoncellist, bears the distinction of being one of the finest exponents of this instrument ever located on this coast, and the ensemble of the orchestra throughout comprises some of the choicest local material, all of which bespeaks the highest results in its work.

The first concert of this organization is to take place very soon. The program which is now being rehearsed will include: Overture Midsummer Night's Dream (Feix Mendelssohn-Bartholdy); (a) Träumerei, (Robert Schumann), (b) Minuetto, for strings only (Bol-zoni); Violin Concerto (Mendelssohn); Herman Martonne, concert master; Symphony No. 5 C minor—two movements, (Beethoven); The Nightingale (Delibes), Vocal solo Miss Wolfskill; Tarantella (Perlet). The admission will be twenty-five cents and the concert will very likely take place in the Auditorium on Page and Fillmore streets. The program contains copious notes regarding the meaning of the compositions to be interpreted. Miss Wolfskill, the vocal soloist of the occasion, is a contralto of splendid faculties, who has frequently appeared in San Francisco with much success.

One of the principal objects of this Orchestra is to encourage resident artists and composers. Mr. Perlet expects to present a composition of a California composer at every concert provided he receives the works on time. Composers from all parts of California are invited to send in their manuscripts. Inasmuch as this movement will give excellent opportunities to those desirous of making a beginning in the concert field, and also to those who seek chances to be heard with orchestra, it is worthy of support by everyone interested in the progress of music on the Pacific Coast. We understand that at present, the Recreation League is not in a position to pay for soloists, but that its intention is to secure sufficient support to reward those artists willing to assist it in the beginning.

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ORPHEUM.

The headline feature of next week's Orpheum bill will be Homer B. Mason, Marguerite Keeler and their company in a diverting episode by Porter Emerson Browne, entitled "In and Out." It affords both stars splendid opportunity for the display of great humorous ability and constitutes a merry half hour's entertainment. Daisy Jerome, declared to be one of the most beautiful girls on the London stage, and one of the foremost of English singing comedienettes, will play a brief engagement. Miss Jerome is American by birth, but was educated and took to the stage in London, and this is her first engagement in her native country. She has won recognition in France, Germany, Austria and England and is known on account of her captivating ways as "The Electric Spark." The London press insists that her charm exceeds that of either Phyllis Doro or Edna May. Besides her success in the music halls, she has triumphed in extravaganzas and musical comedy. With songs written exclusively for her use and rendered in her own particular manner, Miss Jerome promises to add San Francisco to the other cities that include her as one of their chief favorites.

The Musikalgirls, a quintette of charming young women who are accomplished musicians will be heard in a repertoire of classical and popular numbers. The quintette consists of Estelle Beach Granger, soprano; Mary Wilszek, violin; Eleanor Piper, cornet; Edith B. Swan, trombone and euphonium and Estelle Churchill, drums and things. Sandors Burlesque Circus, a European novelty will be included in the new acts. The performers, all great Danes, are of the greatest value. They are of the famous Bismark breed, and three of them are well known German police dogs. Pascha, one of the dogs saved the lives of four people, and Pluto, another one, has delivered twenty-one criminals to the police. As instances of canine training and intelligence these animals are simply marvelous. There will be a new programme of Edison Talking Pictures. Next week closes the engagements of The Big City Four; Charles F. Semon; Dolores Vallecita and her trained leopards and Joseph Hart's production of "An Opening Night."

CORT THEATRE.

The second and last week of the engagement of "The Merry Widow" begins on Sunday night, April 6, at the Cort Theatre, with popular price matinees on both Wednesday and Saturday. Mr. Savage has made many pretentious production and sent many notable casts of players to delight the theatregoers of the Pacific Coast but in this revival he has outdone anything he has ever before attempted. The brilliant list of players is headed by Miss Mabel Wilber, the most fascinating of all the dazzling girls who have sung the title role in either America or the thirty odd other countries in which "The Merry Widow" is now a classic, and she was just as delightful as she has been in the same part on every other visit to San Francisco of "The Widow."

Charles Meakins, "Charming Prince Charlie" in real life as well as in the role of Prince Danilla, has never been seen to better advantage, while Oscar Figman gives as finished a performance of the part of Baron Popoff as could be conceived. These three players as well as Arthur Woolley in the part of Mr. Nish and F. J. McCarthy, as Novokovich have all played their parts together more than two hundred times and they act together with the beautiful precision and certainty of a wonderful machine. No mention of the "Merry Widow" would be complete without reference to the chorus. It is impossible that there are prettier girls in the world than those radiant, glorious young girls whose freshness and enthusiasm makes the whole performance a bubbling, laughing joy. On Sunday night, April 13th, C. Goodwin, one of America's foremost character actors will begin a one week's engagement at the Cort in a splendid revival of Oliver Twist.

ALCAZAR THEATRE.

"The Man on the Case," a detective comedy with charming romance and keen wit, will be given its first presentation in the West next Monday evening and throughout the week in the Alcazar. It was written by Grace Livingston Furniss and scored a Broadway hit last season, every scene and character in it being pronounced unusual and cleverly drawn. Charles Waldron and Madeleine Louis will lead a carefully-placed cast. When the story opens, some old jewels have disappeared from the home of the exclusive and aristocratic Longacre family, at East Hampton, Long Island, and a famous detective, Betterton, is employed to find them. It develops that Longacre, who is in sore need of money, pawned the valuables, and when his wife suspects and accuses him, he confesses, but allows the detective to continue on the case. The Longacres have been compelled to raise money to entertain a young millionaire, Carroll Dempsey, to whom they hope to wed their daughter Nell. Dempsey is expected to arrive any minute and Nell declares that she will not be sold as so much merchandise. Then the detective telephones that he is at the station and will pretend to have an accident in front of the house so he may be taken in by necessity and be able to conceal his identity while at work. Dempsey drives to the house in his motor car and has to run into a fence to avoid an accident. He is thrown out of the car and brought into the house unconscious. Of course he is mistaken for the detective, and when the real detective does arrive, Dempsey persuades him to exchange identities temporarily. From this situation, others develop fast and furiously. Until the final curtain, the interest remains unbroken save for frequent laughs—for this play is rich in comedy.

The Cecilia Choral Club, under the direction of Percy A. R. Dow, will give its forty-first concert at the German House Auditorium on Tuesday evening, April 8th. The soloists will be Mrs. Zilpha Ruggles Jenkins, so-

prano, Lowell Moore Redfield, baritone, Herbert Riley, cello and Mrs. Robert M. Hughes, accompanist. The program will be as follows: Part One—With Sheathed Swords ("Naaman") (Sir Michael Costa), Songs of the Sea: (a) "Give Me the Sea" (R. Huntington Woodman), (b) "Sweet Wind That Blows" (George Chadwick), (c) "Three Ships" (Wallace Sabin), Mr. Lowell Redfield; "Jubilate" (Max Bruch), Mrs. Jenkins and Chorus; Cello—"Liebeswergelung" (Hugo Becker), "Gavotte" (H. Schlemmiller), "Scherzo" (D. van Goens), Mr. Herbert Riley; (a) "Tomorrow" (Henschel), (b) "Gretchen am Spinnrade" (Schubert), (c) "Gli Angeli d'Inferno" ("Magic Flute") (Mozart), Mrs. Zilpha R. Jenkins; "Olaf Trygvasson" (Edvard Grieg), Mr. Redfield and Cecilia; Part Two—"Elegie" (Fr. Chopin), "Butterfly" (D. Popper), Mr. Riley; "The Death of Minnehaha" (S. Coleridge-Taylor), Mrs. Jenkins, Mr. Redfield and Cecilia, (sung as a memorial tribute to the composer, deceased 1912), Mrs. Robert Hughes at the piano.

W. A. SABIN WEDS MISS KATHRYN RADER.

Two Well Known Members of San Francisco's Musical
Cult Surprise a Host of Friends With the Sudden
Announcement of their Marriage.

Just before going to press, we find in the S. F. Chronicle of last Wednesday, the following article which will prove of more than ordinary interest to our readers:

Quite a surprise was created in local society and club circles yesterday by the wedding of Miss Kathryn Rader, daughter of Rev. and Mrs. William Rader, to Wallace A. Sabin, well-known local organist and musical director. The ceremony was performed at the home of the bride by her father at 2:30 o'clock yesterday afternoon. There were no guests but the close relatives of the couple. As there had been no previous announcement of their engagement, it naturally caused some excitement in their wide circle of friends.

Mrs. Sabin is very popular in both the younger society and musical set. Sabin is a well-known musician and a member of the Bohemian Club. He is a composer of some note, having written the music to "St. Patrick of Tara," one of the strongest dramas ever presented at Bohemian Grove. He was for many years the director of the University of California Glee Club. For some time he has been the organist in the First Church of Christ Scientist, this city. Mr. and Mrs. Sabin will keep house in Berkeley this summer and later will take a trip abroad.

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CALIFORNIA MAY FESTIVALS TO BE INAUGURATED AT GREEK THEATRE

By ALFRED METZGER

Now that the grand opera season, which dedicated the new Tivoli Opera House, has come to a successful conclusion, the energies of the musical public and the profession can again be concentrated upon the important activities at home. There is now particularly one great movement in progress which is deserving of all the co-operation that can be secured for it. This great enterprise consists of the inauguration of California Music Festivals at the Greek Theatre of the University of California on May 2. This will be the first genuine May Music Festival that has ever been presented and for this reason the event will enjoy a certain historic value which but few musical enterprises have been worthy of in recent years. The necessity and advisability of regular music festivals in California has long been realized but no one has ever possessed the necessary courage to launch a movement of this kind. At last the Berkeley Oratorio Society under the able leadership and the energetic impetus of Paul Steindorff has taken the bull by the horns and has announced the first California Musical Festival to take place on Friday and Saturday

about the cities around the Bay of San Francisco. The activities regarding subsequent festivals will naturally depend upon the support accorded this first festival, and if the people of the State of California show that they entertain sufficient interest in such festivals to make them regularly occurring events, it is certain that they will be made annual reunions of the entire musical profession and public of this great commonwealth. In these days of the progress of culture, it is gratifying to note that music is not neglected, and the writer is certain that with the necessary energetic co-operation among all those interested in this important event, the success will be unquestionable, especially so if a balmy California May afternoon will add its aid to the inspiring enthusiasm of Paul Steindorff, the Berkeley Oratorio Society and the combined forces that have assembled to perform this great event.

Judging from the plans so far completed, the event will be one of the greatest ever undertaken in this State, and possibly the most far-reaching. The soloists definitely engaged at the time for this writing are: Virginia Pierce, soprano, Roland Paul, of Los Angeles, tenor, Lowell Redfield, baritone, and Charles E. Lloyd, bass. There is an understanding between the management and Mabel Riegelman of the Chicago Opera Company, that in case she can secure her release from the Chicago forces in time to be here for the Festival, she will be engaged. Regina Vicarino, the distinguished coloratura soprano, has also a tentative engagement, depending upon her presence in this city at the time of the Festival. All of these artists are as fine an array of singers as can be secured anywhere. In addition to these soloists, there will be a quartet of women's voices. There will be a chorus of two hundred mixed voices representing the combined membership of the Berkeley Oratorio Society, the San Francisco Choral Society and the Wednesday Morning Club of Oakland. On Friday afternoon, May 2d, will be presented a miscellaneous program including the presentation of the Childrens' Crusade by Gabriel Pierne. Two hundred children from the Berkeley public schools, trained under the supervision of Miss Victorine Hartley, Supervisor of Music of the Berkeley schools, will participate in the Childrens' Crusade." Saturday afternoon, May 3d will be devoted to a Wagner program. It is possible that this event will be a combined Wagner-Verdi memorial, on account of this year being the Centenary of both these great masters. The Pacific Sängerbund of a hundred male voices will participate in the Wagner concert. There will also be a Festival Orchestra of seventy-five pieces. From these elaborate preparations, it will be seen that the first California May Music Festival will be quite an imposing spectacle.

ing as well as satisfactory adaptability to her serious task. Miss Hamilton was entitled to the applause that rewarded her work. Miss Alyce Dupas and Miss Stella Howell rendered Saint-Saens' well known Danse Macabre in a manner that brought forth the sombre and ghostly character of this composition quite realistically. They overcame the technical difficulties of the work to deserve emulation. Miss Bessie Fuller played two works of rather opposing characteristics. The Sjoegren Eroticon being rather technical in character, while the Strauss-Schueft Blue Danube Paraphrase necessitated technical and emotional requisites. Miss Fuller did justice to the works, inasmuch as she brought out their musical value in a very gratifying manner. Miss Fuller seems to possess a natural musical instinct which manifests itself in a graceful and delicate touch coupled with a serious insight into the poetic nature of a work. The pianists as well as Mr. Mansfeldt are deserving of much praise and endorsement for the fine results achieved on this occasion.



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The Mansfeldt Club gave another one of its enjoyable and decidedly meritorious recitals at Century Club Hall on Wednesday evening, April 2. As usual, the hall was crowded to its capacity, and the satisfaction of the listeners resulting from the fine showing of the players was given frequent demonstration in the way of prolonged applause. The program was opened by Miss Sarah Unna with a most remarkable performance of the Beethoven Sonata in E flat, op. 31 No. 3. Miss Unna also closed the program with a group of Chopin compositions. It is indeed very rarely that we hear such a fine exhibition of pianistic skill as Miss Unna revealed on this occasion. This young lady is surely a born pianist. She possesses technical knack in a most advanced degree, overcoming the utmost difficulties with apparent ease. Her fingers seem to be made of steel, and she commands a speed that is nothing short of wonderful in one so young in years. In addition to an unusual technic, Miss Unna possesses a musical intelligence far above the average. She phrases most delightfully and invests even her purely technical passages with a certain judicious sense of coloring and emotional phrasing. Her Beethoven reading was as massive and plastic in its way as her reading of the Chopin works was poetic and limpid. It was a decidedly praiseworthy performance.

Miss Venita Hamilton distinguished herself with a very commendable interpretation of a group of compositions including such masters of pianistic literature as Schumann, Moszkowski, Liszt, and Brahms—truly a list of works demanding the utmost variety of interpretation. Miss Hamilton gave evidence of both versatility and technical skill in her reading of these compositions. She gave proof of the fact that she studied industriously inasmuch as the results she attained exhibited fine train-

KRUGER PIANO RECITAL.

For the first time in San Francisco, a composition arranged by Czerny of the overture to "Semiramide" by Rossini, for 8 pianos (32 hands) will be heard at Scottish Rite Hall, April 24th. This work has been secured by Georg Krüger, the eminent instructor, and will be played by his pupils at their forthcoming recital. The work was first rendered in Vienna, in aid of charity and was performed at a great concert for the benefit of flood sufferers in the year 1830. Those taking part were: 1st piano—Countess von Herberstein and Countess von Maltzhan; 2d piano—Countess von Albrecht and Count von Minszek; 3d piano—Countess von Gaffe and Count Casimir Esterhazy; 4th piano—Countess A. Esterhazy and Princess von Lobkowitz; 5th piano—Countess Julie von Dietrichstein and Count Amade; 6th piano—Countess von Lebzelter and Count von Kuefstein; 7th piano—Countess von Windschgrätz and Count Gyory; 8th piano—Countess von Wallis and Count von Gallenberg.

The interest in the Krüger Club recital is very evident by the request for invitations already received. Solos will also be a feature of the evening's enjoyment. The names of the participants will shortly appear.

Howard E. Pratt, the well known and efficient tenor, gave a pupils' recital at the Horton School, Oakland, last Thursday evening. The event was well attended and the audience was enthusiastic in its demonstrations of approval. The program will appear next week.

afternoons, May 2d and 3d at the Greek Theatre. The program arranged for this auspicious occasion is quite elaborate, and the sentiment combined with the merit of the performance will no doubt draw great throngs to the open amphitheatre which is so well adapted for events of this kind. Those in charge of the great event are endeavoring to interest the people in all parts of the State, and it is confidently expected that special railroad rates will be secured so that hundreds of people may come from the interior cities to partake of a musical feast of unusual artistic merit and unquestionable educational value. That Paul Steindorff will be the Festival Director is ample guarantee for the success of the enterprise.

While the Festival Chorus, the Festival Orchestra and practically all the soloists will be from the vicinity of San Francisco on this first occasion subsequent festivals will be given by organizations and soloists drawn from all parts of the State. It is also contemplated that the California Music Festival will not always be given at the Greek Theatre, but will take place occasionally in other parts of the State as in Los Angeles or other cities that may apply for the honor. The Berkeley Oratorio Society, consisting of leading musicians and music lovers from the Bay Cities has however definitely decided that these Music Festivals are principally intended for the exploitation of California artists. And while occasionally famous singers or instrumentalists may be engaged among the soloists, the spirit of these events will be the perpetuation of encouragement for California artists and composers. These Music Festivals, properly designated as May Festivals, are guaranteed by a subscription fund donated by wealthy music patrons in and

PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
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PIPE ORGAN FOR FESTIVAL HALL AT EXPOSITION.

Theodore Hardee, Chief of Liberal Arts Building. Writes
Interesting Letter to All Organ Builders in
the United States.

The following interesting letter was sent to all organ
builders in the United States by Theodore Hardee,
Chief of the Fine Arts Building of the Panama Interna-
tional Exposition, some time last month:

Gentlemen:

Music of the loftiest and most refined character will
form an especially brilliant feature of this great world's
Exposition to be held at San Francisco in 1915. Famous
artists will take part in the inspiring musical festivals
held, chief among whom will be the most prominent
organists from every quarter of the globe. Music lovers
recognize the Pipe-Organ to be the only real medium by
which the whole wide range of grand music can be thor-
oughly demonstrated. It is manifestly essential, there-
fore, that Festival Hall should be equipped with a
Pipe-Organ thoroughly suitable to the general require-
ments of such important occasions, and particularly
for the special organ recitals by the many celebrated
organists who will be eager to perform on so magnifi-
cent an instrument under such favorable auspices.

As the duly authorized Exposition official having this
matter in charge, I take pleasure in inviting you to
afford us the benefit of your views as to what you con-
sider would be the most appropriate character of Pipe-
Organ to install in Festival Hall for these purposes. We
feel at liberty to ask your opinion because of the well
established reputation you enjoy as a leading manufac-
turer of high-grade organs. We believe that in giving
us this advice you will be actuated by the patriotic de-
sire to help make this national celebration a complete
success through insuring the selection of a Pipe-Organ
that will reflect the greatest possible credit upon both
the Exposition and the great industry you represent.

To acquaint you more fully with our needs, I am send-
ing you under separate cover a diagram of the interior
of Festival Hall, showing the seating capacity, acoustical
arrangements, size of stage, space for organ, and all
other dimensions and details necessary. Just what the
woodwork, finish and decorations of the interior of Festi-
val Hall will be, is not yet determined. The following
brief summary of the plan and scope of the Panama-Pa-
cific International Exposition will acquaint you with its
broad character and high purpose:

By authority of Congress, the President of the United
States has invited the governments and peoples of all
countries to take part in this important celebration.
Already twenty-six nations and thirty-five States of this
Union have accepted the invitation. The substantial
response at this early date insures an international Ex-
position of unprecedented brilliancy and success. The
interest manifested in all quarters is increasing daily
and will be accentuated during the entire nine months
of the Exposition period, commencing February 20 and
ending December 4, 1915. This very important national
undertaking will be of international significance because
of the remarkable event it celebrates and the fact that
it will be a symposium of all the world's best products
in art, literature, science and industry, showing the cul-
ture and development of the human race—particularly
within the contemporary period of 1905 to 1915.

Processes will be an especial feature, as live, working
exhibits will be operated wherever practicable. Though
thoroughly comprehensive in classification, all exhibits
will be selective—the aim and test being quality rather
than quantity. As soon as practicable after receipt of
these data, we would very much appreciate the courtes-
y of a reply, addressed to me, fully setting forth your
ideas as to what style, character and size of organ
would be the most effective and desirable to meet all
the requirements designated. We should like to have
you specify the number and composition of the regis-
ters or stops you propose, the kind of wood and decora-
tions for the case, how far the console or keyboard
should be located from the organ, and all other particu-
lars; also whether you deem it advisable for this instru-
ment to be a "Self-Playing" Organ as well, or if an Echo
Organ would likewise prove desirable as an auxiliary.
Please feel perfectly free to make any suggestions that
you may see fit to offer, bearing in mind that our inter-
ests in this matter are in a broad way practically
mutual.

It is our desire, in short, to secure the very finest
Pipe-Organ obtainable, one that will prove not only a
source of justifiable pride to both the producer and the
Exposition, but also a joy to the thousands of visitors
who will again and again see and admire so wonderful
a product of human ingenuity and skill. Permit me to
assure you that whatever you may write will be given
the fullest consideration and treated in whatever mea-
sure of confidence it may be your pleasure to indicate.
It may interest you to know that the instrument finally
selected will be recognized and designated as the official
Pipe-Organ, and it must therefore be on a par with all

the other splendid objects displayed at this great Uni-
versal Exposition in 1915. We want this Official Organ
to be to the Music Instrument industry what the Pan-
ama Canal represents in Engineering—the most wonder-
ful achievement of the science it represents, the very
highest type and expression of the builder's art and skill.

Thanking you in advance, and hoping to be favored
with an early reply, I am

Yours very truly,

THEODORE HARDEE,
Chief of Liberal Arts.

Since publishing the classification of musical instru-
ments which appeared in Mr. Hardee's letter to the
Musical Review under date of February 10th, the follow-
ing change has been made: in Class 179 of the musical
instruments group. This class now reads:

"Automatic instruments; barrel organs, bird organs,
musical boxes, mechanical pianos and organ players,
bandonians, orchestrions, etc.; phonographs, talking
machines, graphophones and similar devices."

MME. CAILLEAU'S DELIGHTFUL PUPILS' RECITAL.

Twelve Exceptionally Efficient and Charming Vocalists
Reveal Their Skill Before an Enthusiastic
Fashionable Gathering.

It is very rarely that such a large and brilliant audi-
ence is seen in attendance at a pupils' recital than was
the case at Madame Armand Cailleau's event which



MISS HESSIE FULLER

A Talented Young Pianist Who Appeared at Last Week's
Mausfeldt Club Recital

took place in the Colonial Ballroom of the St. Francis
Hotel on Thursday evening, April 3. Even standing
room was at a premium on that evening and evening
dress on the part of the ladies and full dress and tuxedo
on the part of the men was the rule rather than the
exception. The scene reminded one more of a grand
opera night than a recital of advanced students. There
was one feature in particular that struck us very forc-
ibly on this occasion, namely, the total absence of medi-
ocrity and the conscientious adherence to strict com-
petency on the part of the pupils who were represented.
The entire recital seemed more to be a semi-profession-
al affair than an event presented by dilettanti. In this
way, an air of dignity and seriousness was lent to this
recital which is not frequently observed in any commu-
nity. Every one of the participants had an exceptionally
pleasing and frequently remarkable voice. Everyone
was able to use this voice intelligently and with ade-
quate freedom of tone emission. Everyone possessed a
certain degree of musicianship and qualities well worthy
of attention. It was a recital that could well serve as
an example to many of our teachers who are too easily
led into temptation by pupils (or their parents) who
insist upon appearing in public before they are quite
ready for such an ordeal.

Miss Violet Sharp acquitted herself of the difficult
success. She sang "Ashes of Roses" by Wood and
task of beginning the program with more than gratifying
"Chanson de l'Adieu" by Tosti in a manner emphasizing
the graceful ballad style of the compositions in quite an
effective and charming manner. Her voice is limpid and
clear and she sings with a freedom quite in accord with
strict artistic principles. Miss Violet Cook rendered
d'Hardelot's "My Message" and Tosti's "Il Pescatore
canta" with that lift of declamation and flexibility of
vocal reading which lends an indescribable fascination
to such compositions. Miss Cook possesses a voice of
that warmth and lucidness which is so well adapted
for concert purposes. She adds to a natural musical in-
stinct a very attractive personal appearance that en-
hances her singing as well as it adds to her impressiveness.
Miss Anita Stern had an exceptionally difficult
task. She was scheduled to sing a distinctly German
song by Hindach entitled "Strampelchen," and a dis-
tinctly French song by Pestard entitled "Bon jour Su-

zon." Both these compositions contained a certain
element of humor and Miss Stern gave evidence of her
artistic instinct by emphasizing this element of humor
in quite a successful manner. Her smooth and sympa-
thetic voice coupled with a natural qualification for
"Lieder" singing combined to make Miss Stern's contri-
butions to the program among the most successful of
the evening. Miss Edith Gregg, both in temperament
and in vocal equipment, seems to be naturally endowed
for the exposition of the lighter form of vocal literature.
Mme. Cailleau therefore did very well indeed to choose
for her such compositions as Faure's "Les Berceaux"
and Tosti's "L'ultima Canzone." The possessor of a
pure lyric soprano voice and a mentality singularly ade-
quate to the romantic in vocal literature, Miss Gregg
gave an enjoyable reading of these two exquisite gems.
Miss Jessie Alexander, who followed Miss Gregg on the
program, proved to be just the opposite type of vocalist.
She belongs to the dramatic rather than the lyric school
of vocalists. Her voice is singularly resonant and vi-
brant and she sings with an abandon and an absolute
merging of self into the composition she interprets, so
that the Aria from Puccini's "Tosca" and Bemberg's
"Aime-moi" received an intensity of reading that was
exceedingly impressive and redolent with emotion. Miss
Lurline Matson, the possessor of a limpid soprano voice
and a graceful style, proved herself a very delightful
exponent of the ballad form of vocal art. She sang
three songs entitled "Melisande in the Wood" by Goetz,
"Si mes vers avaient des ailes" by Hahn and "Now in
Dance I Embraced Her" by Arenski, very effectively and
very artistically.

Miss Ethel Gregg exhibited unusual artistic taste in
her exquisite phrasing of the three vocal mosaics "Ber-
gerette" by Weckerlin, "Je ne sais pas" by Clarke and
"Il neige," by Bemberg. These gems of French vocal
literature are embodiments of musical grace and deli-
cacy, and unless they are sung with that spirit of limpid-
ity they become monotonous and tiresome. It is grati-
fying to note that Miss Gregg embodied her vocal decla-
mation with that refinement which the compositions call
for. We were immediately struck with the skill ex-
hibited by Miss Elise Osborne in her exceedingly intelli-
gent reading of the recitative passages to Puccini's But-
terfly Aria. As a rule, a vocal student has not the
slightest conception of the adequate rendition of recita-
tives. They usually sing off pitch and with an utter dis-
regard for the musicianly value of the work. Miss Os-
borne did not only sing in pitch, but she colored her
phrases with that delicacy of emotional reading that is
the only justification for a recitative. Miss Osborne
also gave a very effective rendition of Leichter's deligh-
tful song "My Lover He Comes on the Skee." Mrs. Vin-
cent Whitney sang with a very pleasing and well modu-
lated soprano voice "Lullaby" by Bond, "D'une Prison"
by Hahn and "My Laddie" by Neidlinger. She succeed-
ed in securing the spirit of these fine lyrics in a manner
that justified the hearty applause that greeted the sing-
er at the conclusion of her excellent rendition.

What may well be termed an exemplary exhibition of
temperament and esprit backed by a soprano voice of
clear and mellow timbre was the splendid vocal exhi-
bition of Miss Beatrice Sapiro who sang with a freedom
and an energy that is indeed very rarely heard at an
event of a semi-professional nature. Miss Sapiro sang
"Elsa's Dream" from Wagner's "Lohengrin" and Schu-
bert's "Ungeduld." In both works she succeeded in ex-
tracting that intense emotional sentiment which they
contain. It was a decidedly praiseworthy achievement.
Miss Constance Alexander, the possessor of an alto
voice of fine quality and richness, sang an aria from
Massenet's Werther and Elegie, and also Woodman's
"An Open Secret" with an elegance of taste and indi-
viduality of style that impressed one permanently with
her sincere artistic qualifications. She is unquestion-
ably an artist inclined toward her work, and one who dis-
sects a composition carefully before interpreting it in
public. Miss Alexander concluded one of the most
exemplary and practically demonstrative recitals of stu-
dents we have ever witnessed in San Francisco. We
compliment Mme. Cailleau for the excellent showing
made on this occasion. The vocalists were ably assist-
ed by Miss Edith Ladd, accompanist, Miss Morrison,
harpist and Miss Graham, cellist.

THE YSAIE CONCERTS.

Manager Greenbaum has received word that Ysaye
and his party who were caught in the terrible Ohio
floods have finally succeeded in reaching New York
after most trying experiences. With Ysaye is travel-
ing his son who is said to be a gifted violinist, but who
has not as yet made his formal professional debut.
Greenbaum takes great pleasure in announcing that Mr.
Ysaye has consented to have his son play with him at
his second concert in this city and that on this aus-
picious occasion, the two Ysayes will play the great
Bach Concerto for two violins. This is indeed a bit of
news that will interest our music lovers. The demand
for the Ysaye concerts is already so big that Greenbaum
has determined to give four concerts during the week of
May 11 in this city besides the one scheduled for the
Greek Theatre. Ysaye is recognized as "the king of
violinists" and in many respects is the greatest violin-
ist that ever lived for he possesses the merits of all
schools and there cannot be too many Ysaye concerts
given.

Miss Viola Jurgens, former pupil of Madame Joseph
Beringer, in this city, has met with success on the oc-
casion of her appearance in Dresden, Germany. In
noticing the examination-in-chief at the Royal Conserva-
torium of Music, the "Dresden Nachrichten" says:
"Very commendably portrayed Miss Jurgens, her part
in Rossini's Semiramide; being well schooled and pos-
sessing a beautiful voice, her endeavors proved a splen-
did offering." The performance was distinguished by
the presence of Their Majesties, the King's sister and
sister-in-law, Princess Mathilde and Princess Johann
Georg. An audience of two thousand was present.

JULIA CULP.

Manager Will. Greenbaum for the past twelve years has been trying to establish such a high standard for his attractions that the public will feel that "if Greenbaum presents it, it must be worth while." His selection of artists have, as a rule, demonstrated his excellent judgment and his latest triumphs, the Butt-Rumfort concerts, have added no little to his reputation for knowing his business. Mr. Greenbaum's next offering will be a series of three concerts by Mme. Julia Culp, who, from all Eastern and European reports is one of the very greatest artists now living and many critics consider her the most interesting and important lieder singer that has ever visited America. Although the words "lieder singer" would give the impression that this artist confines herself to German works, it is nevertheless not the fact, for Mme. Culp is equally at home in the song literature of the French, Italian, German and English languages and her English diction is said to be far superior to that of the majority of English and American born artists. In presenting Mme. Culp, Mr. Greenbaum says that he feels confident he is offering our music lovers the greatest song recitals they have ever heard in this city by an artist of this character, and he is willing to stake his reputation on the art and charm of this gifted Holland artist. The very fact that Coenraad V. Bos is to play the accompaniments for Mme. Culp is alone sufficient to guarantee the artistry of the Culp events.

The first concert will be given at Scottish Rite Auditorium on Sunday afternoon, April 27, and the program will include a group of five Schubert works "Im Aben-



MME. JULIA CULP

The Eminent Dutch Lieder Singer Who Will Sing at Scottish Rite Auditorium, Sunday Afternoon, April 27

droth," "Die Post," "Du bist die Ruh," "Ständchen" and "Ave Maria," a Brahms group consisting of "Von ewiger Liebe," "Ständchen," "Der Schmied" and "Wiegenlied," Carl Loewe's "Der Asra" and "Mädchen sind wie der Wind" and Jensen's "Waldeggespräch" and "Am Ufer des Flusses." In the way of French songs, we are promised Lully's "Bols epais" and Weckerlin's "Mignonette" and English ballads will be represented by Purcell's "When I am Laid in Earth" and the old folk song, "Long, long ago." At the second concert on Thursday night, May 1, there will be a group of five Beethoven songs and among them will be "Faithful Johnnie," and "The Cottage Maid," five Schumann gems, four of the Hugo Wolf songs, and works by Weckerlin, Liszt and Tschalkowsky.

It is said that it is worth the price of admission just to hear Culp sing Tschalkowsky's "Pendant le Bal." The third concert is announced for Sunday afternoon, May 4, when the offering will consist of a group of Schubert songs, a group of Brahms songs and another by Richard Strauss. There will also be group of songs in English and by special request, one of these will be the old Welsh melody, "All through the Night," and Mme. Culp will also sing two Dutch songs by her gifted countrywoman, Catharine van Rennes. As many students and teachers expressed a desire to hear all three of the Culp programs, Manager Greenbaum announces that there will be season tickets sold for the three programs at a special price, viz., \$5.00, \$3.50 and \$2.50, entitling the purchaser to the same seat at all the concerts. Special terms will also be made to classes purchasing twenty or more tickets for one concert. The box offices will open on Tuesday, April 22.

Here are a few notices of the Culp concerts selected from the Eastern press:

The New York Tribune, Jan. 11, 1913.—Mme. Culp is Dutch, the home of her art the land which knows no constant latitude or longitude, but whose language is loveliness, whose atmosphere is charm and whose law is abiding beauty. She is a musical interpreter of song, filled with love for the lyric art and and wonderfully equipped to exemplify it.

H. E. KREHBIEL.

New York Sun, January 29th, 1913.—Mme. Culp poured into Beethoven's "Adelaide," such a wealth of emotional tenderness and eloquence, such a rich stream of color and such a beauty of dramatic declamation as to settle beyond question her status as a lieder singer of the first rank; one of the few really great ones this public has been privileged to hear.

WILLIAM HENDERSON.

New York Times, January 29th, 1913.—Mme. Culp's resources in voice and the technique of her art were un-failing in meeting every demand that she made upon



Victor-Victrola XVI, \$200
Mahogany or quartered oak

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Victor-Victrola, \$15 to \$150
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But besides the compositions of the great masters, the Victor-Victrola brings into your home a wonderful variety of music and mirth, that satisfies alike the longing for musical harmonies and the taste for sheer entertainment.

And as you sit and enjoy all these musical riches, you will marvel at the varied accomplishments of the Victor-Victrola and thoroughly appreciate its value as a companion and entertainer—a treasured possession in your home.

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them. Again her voice compelled enthusiastic admiration for its richness and beautiful quality, its capacity for the expression of innumerable shades of emotion, its power and fullness, which she can modulate to the extreme of pianissimo, and especially for its perfect equalization throughout its range. And the fastidious listener again had occasion to rejoice in her admirable phrasing and the remarkable breath control that enabled her to do unusual things in this direction.

RICHARD ALDRICH.

Boston Herald, Boston, Mass., Feb., 11th, 1913.—Her voice is one of uncommon beauty and this beauty is individual and peculiar. The voice might be described as mezzo soprano in range with a suspicion of contralto quality and it lends itself alike to the expression of tender lyricism and dramatic passion. In addition to her voice and art, Mme. Culp has the gift of establishing at once sympathetic relationship with the audience.

PHILIP HALE.

Boston Globe, Boston, Mass., Feb. 11, 1913.—When have the two upmounting phrases of "Du bist die Ruh," been taken with so firm and majestic a sweep? Like two arches of a cathedral have they rose. Here is the true sovereignty of breath support. Here, too, is the rich compliment of tonal tints derived from abundant overtone.

CONTRALTO IN DRAWING ROOM MUSICALES

At the New Willard in Washington, D. C., and at the Jefferson Hotel in Richmond, Va., Christine Miller recently appeared under the auspices of Mrs. Katie Wilson-Greene in a series of Morning Lenten Musicales. The young contralto was greeted in each place by a large representative audience of prominent society women, and she created great enthusiasm. Also at the Ponchartrain in Detroit, Mr. Chas. Frederic Morse has inaugurated such a series, with Miss Miller as the first artist presented. The following from the Detroit newspapers speak of Miss Miller's enthusiastic reception:

News Tribune.—"Society and musicians placed an enthusiastic mark of approval on the Lenten morning musicales, an innovation in Detroit's musical endeavor, when the first of a series of three was given in the green room of the Hotel Ponchartrain, Wednesday morning at 11 o'clock. Miss Christine Miller, contralto, charming in personality and highly gifted musically, ap-

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peared as soloist. Miss Miller's voice is wonderfully rich and responds to her slightest wish in expressing any form of emotion. She sings with delightful ease and offers such a beauty of interpretation that her numbers were wholly satisfying."

The Saturday Night.—"Nearly five hundred representative women flocked to the morning musicale, Wednesday and were regaled for an hour most delightfully by Miss Christine Miller, who has been so loudly heralded, and who fully satisfied a very critical audience not only with her delightful contralto voice, but her gracious presence, her charming personality and her dramatic fervor. The assembly was sorry not to meet Miss Miller personally, the stress of her many engagements making a reception impossible. Miss Miller, who had just come from a most successful engagement in Boston and Richmond, Va., took the train to Chicago, where she sang the same evening with the Apollo Club."

The Free Press.—"From every standpoint, the first of the Lenten morning musicales given at the Ponchartrain was a success and the capacity of the green room was taxed by the cultured and appreciative audience that attended. Miss Christine Miller proved fully as delightful as reports of her had promised and the five hundred who heard her well trained voice and enjoyed her charming presence were delighted. Miss Miller was unable to meet her admirers later, as she sang in concert with David Blapham in Chicago, Wednesday evening and was obliged to leave the city directly the concert was over.

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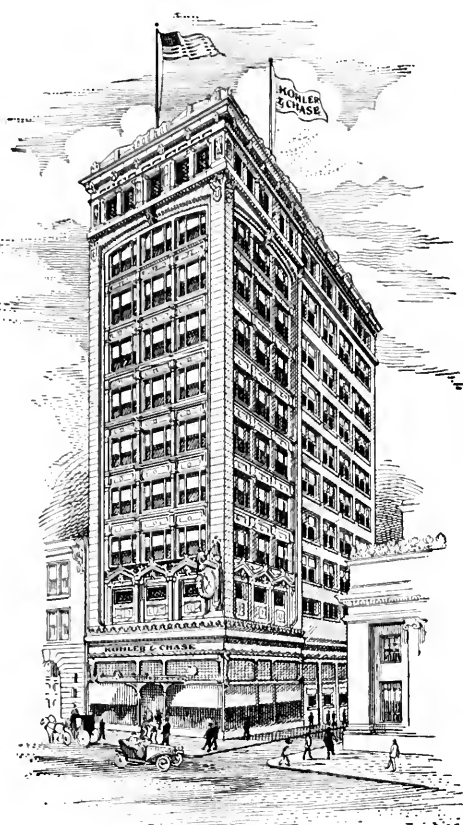


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musical establishment

ORPHEUM.

The Orpheum announces for next week a particularly attractive programme which includes seven new acts. Charles Kellogg, "The Nature Singer" whose engagement is limited to one week will be the headliner. Mr. Kellogg was born in the mountains of California 200 miles from a railroad. He has never eaten meat, fish or fowl and he claims that this fact together with the teachings of his parents to the effect that there was no such thing in the world as fear, makes him a harmonious part of the universe, with all animals, birds, or fish. He can call any living thing to him by means of inaudible sounds. No living thing will harm him. Bears in the wilds of the Sierras have come directly up to him, bees will not sting him; he can swim among man-eating sharks and they will not molest him. By means of this intimate contact with animals, he has learned to communicate with all animals and he can sing the songs of all birds. He does this in his act, using not the vocal chords, but rings in his throat similar to the rings in birds' throats. He was born with these rings and is believed to be the only human living possessing them. He lights fires by the friction of two sticks and gives other exhibitions of marvelous wood-craft.

Everett Shinn's meller drama "More Sinned Against than Usual" which is to be presented next week, is a four act play cut down to the required vaudeville time limit. It is an immensely funny travesty on the old-time melodrama and its stereotyped characters. All the roles are depicted with a gravity and earnestness which add greatly to the highly exaggerated situations and dialogue. Percy Waram and his Company will appear in W. W. Jacobs comedy "The Bosun's Mate." Mr. Waram's immense success as Ned Travers, the retired soldier proves him to be a comedian of the highest order. As for the little play, it is well worthy of the reputation of Mr. Jacobs, who is recognized as one of England's foremost authors.

Bixley and Lerner style themselves "The Melba and Caruso of Vaudeville" not on account of their vocal ability, but because they introduce a burlesque in which they successfully caricature those famous Grand Opera stars. William Abbott and Julia Curtis will entertain with songs, dances and imitations. Miss Curtis successfully intermingles the mimicry of certain stars with birds and animals. Anna Held for instance fades into a feline impersonation. Tetraxzzini into a thrush. She also imitates Madame Olga Petrova singing "My Hero" in four different keys. The Three Bohemian street musicians and singers who play cleverly on string instruments and sing with sweetness and pleasant effect and New Edison Talking Pictures will be the other novel acts.

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Pianist in recital
Eugene Ysaye, Violin Virtuoso
Josef Lhevinne, Pianist
Madame Eleanora De Cisneros, Mezzo-Soprano
Clara Butt, Contralto, Kennerly Rumford,
Baritone in joint recital
Leopold Godowsky, Pianist
Mischa Elman, Violin Virtuoso
Brabazon Lowther, Baritone
Mme. Marcella Sembrich, Prima Donna Soprano
Mlle. Adelaide Genée, with Orchestra
and Ballet
Maud Powell, Violiniste
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Mme. Gerville-Reache, Contralto
Claude Cunningham, Mme. Corinne Ryder-
Kelsey in joint recital
Yolanda Mero, Pianiste
Kitty Cheatham, Diseuse
Mme. Hortense Paulsen, Soprano; Dorothy
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SHORT ITEMS OF INTEREST.

An excellent vocal program was given by a number of advanced pupils of Mrs. Jessie Dean Moore at her San Francisco studio, 376 Sutter Street, last Thursday afternoon. The participants were Miss Ora Heckell, a dramatic soprano, of fine voice and splendid artistic faculties, Miss Ruby Moore, a contralto of the most gratifying musical qualifications and a voice of fine timbre, C. L. Custer, a tenor with a flexible and true voice, and Herman Hiller, a baritone soloist of exceptional merit both from a vocal and artistic point of view. The complete program was as follows: Quartet: Honor and Glory from Oratorio Naaman (Michael Costa), Miss Ora Heckell, Miss Ruby Moore, C. L. Custer and Herman Hiller; Contralto (a) Yesterday and Today (Spross), (b) Hour of Dreaming (Hahn), Miss Ruby Moore; Tenor: (a) Two Songs of Summer (Loehr), (b) Invictus (Huhn), (c) Will o' the Whisp (Spross), C. L. Custer; Baritone: (a) Das Wandern (Schubert), (b) The Early Morning (Peel), (c) The Pretty Creature (H. Lane Wilson), Herman Hiller; Soprano: (a) Adieu Land of My Childhood from the opera L'Africana (Meyerbeer), (b) The Last Rose of Summer, Miss Ora Heckell; Duet—In this Solemn Hour from La Forza del Destino (Verdi), Mr. Custer and Mr. Hiller; Quartet—Swedish Folk Song (Lund), Miss Heckell, Miss Moore, Mr. Custer and Mr. Hiller. Mrs. Wm. M. Aydelotte played the accompaniments very tastefully.

Considerable interest is being manifested in the forthcoming concert of Miss Dottie Latham, the skillful young San Francisco soprano, who will give a program of vocal compositions at the Colonial Ballroom of the St. Francis Hotel on Thursday evening, April 24. Particulars together with the program will appear in the next issue of this paper.

The music at the Charity Ball, which was recently given with great success at Scottish Rite Auditorium, was furnished by Fred. R. Eppstein, whose excellent orchestra gave splendid satisfaction by reason of the first class music furnished as well as the manner in which the same was interpreted.

The Ohio Society of California gave a very successful reception and program recently, which also included quite a number of musical selections. The entertainment took place in the Y. M. C. A. Building on Friday evening, March 28th. It was a delightful event, and the following program was heartily enjoyed: Selections by Kaufman's Orchestra of Alameda. Address by Charles S. Fee, President of the Ohio Society of California. Slides and motion pictures of the Panama Canal, shown by Louis Levy, Chief of Local Publicity of the Panama Pacific International Exposition. Prince Hadji, Pahar of Arabia, Champion Gun Spinner of the World, gave an exhibition. Solo by Mme. Isabelle Marks, Contralto. Miss Louise Gilbert, Pianist. Recitation by Fred Emerson Brooks. Selection by Orchestra. Slides of Exposition buildings and counts shown by Louis Levy. Address by Hon. James Rolph, Jr., Mayor of San Francisco. Instrumental trio. Governor Marmon participating in Ohio site dedication ceremonies, by Louis Levy. Selections by the Orchestra.

Miss Elsa Hetty, a San Francisco lyric soprano, whose rare quality of voice has been enthusiastically hailed by all those who had the pleasure to listen to it, and who has devoted the past year to much earnest study of her art, appeared with well merited success at the last meeting of the Colony of New England Women at the California Club House. This youthful singer was especially praised for her clear enunciation and fine breath control. Miss Hetty left last week on a trip to Europe and will remain abroad a year. Upon her return to San Francisco, she will take up church and concert work, at the same time continuing her studies with Mme. Guesta.

Frederic Shipman, the well known and energetic impresario of Chicago was a visitor at the Musical Review office during the last week. Mr. Shipman is on his way to Australia where he has made arrangements for the concert tours of David Bispham, Lillian Nordica, Mischa Elman and Schumann-Heink. Mr. Bispham will open his Australian tour the end of May, Mme. Nordica on August 1st, Mr. Elman in June 1914 and Schumann-Heink in June 1915. All these artists will sing their opening program in Sydney. This will be the first time any of these four great artists have ever appeared in Australia. It is the most important announcement made in connection with Australian musical activities and Mr. Shipman is entitled to great recognition for this remarkable enterprise.

Loudon Charleton, the distinguished New York impresario was personally directing Mme. Butt's tour through America. He is a very affable gentleman and seems to possess that energy and aggressiveness which results in success. He was greatly pleased with the excellent impression made by Mme. Butt in this city and looks forward with pleasurable anticipation to Mme. Butt's reappearance in San Francisco, next January after her return from Australia where she is now going.

ALCAZAR THEATRE.

During the three years that have elapsed since "The Squaw Man" was last presented in the Alcazar, there have been many requests for its revival, but not until Charles Waldron was engaged to lead the company did the management feel justified in acceding, because of the unusual physical and temperamental qualifications essential to an adequate interpretation of the title role. Mr. Waldron is not only richly endowed with them, but he has played the part with marked success in the East, and is familiar with all its requirements. Consequently the finest dramatic depiction of life on the cone-forever frontier that ever was written is announced for next week, commencing Monday night, with Madeline Louis and an augmented support also in the cast.

CLARA BUTT CONQUERS SAN FRANCISCANS.

Celebrated English Contralto Soloist Attracts Large Audience That Reveals Unusual Enthusiasm at Her Farewell Concert.

The best sign of the success of an artist in San Francisco is his or her ability to attract the interest of her public in a sufficiently pronounced degree to draw larger audiences at each subsequent concert. No matter how great the artistic success of an artist may be, the real triumphs of an artist reveal themselves in the box office. At least this is the way the manager looks at it. While the first audience that attended the Cort Theatre during Mme. Butt's appearance in this city was larger than is usually seen at the advent of an artist rather new to us, at the second and last concert of this season, nearly every seat was occupied, manifesting the unquestionably deep impression made upon our musical public by this famous musician. That an artist who can triple the public's interest within a short week must possess certain qualifications that justify such public regard can not be denied by any well thinking person. And the writer believes that in the case of Mme. Butt, there is ample artistic justification for this great interest on the part of the people. It does not always follow that because the general public applauds an artist, he or she gains such enthusiasm by reason of actual artistic achievements. A magnetic personality associated with a voice of fine timbre and flexibility and backed by extraordinary publicity may temporarily monopolize the public's attention. In many instances the most deserving artists receive the least public support. However, in the case of Mme. Butt, the enthusiasm is



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justified as far as the public is concerned. The attitude of the critics was in some instances quite humorous not to say downright ridiculous.

Mme. Butt possesses a truly phenomenal voice. It is a contralto which in volume surpasses anything we have ever heard. And the phenomenal part of it is that notwithstanding that unusual volume, it remains an exceedingly pleasing and feminine organ. That is the artistic part of it. We admit that when we listened to Mme. Butt for the first time, we were rather shocked or frightened at the immense size of the voice, and we were afraid that if Mme. Butt increased that volume just the least little bit something terrible might happen—speaking from an artistic standpoint of course. When, however, the artist continued to sing with the same exhibition or artistic judgment and discrimination, we began to feel at ease and before the program was over we capitulated to Mme. Butt like the rest of the audience for the element of true artistry could not be denied. At the second concert, we were fully in accord with the singer, being able to admire the captivating beauty of her voice and consequently being in a position to judge her musically qualifications more calmly. We then came to the conclusion that Mme. Butt is an oratorio and ballad singer of the highest rank. When it comes to sustained notes and an element of religious ardor or serene vocal equilibrium, Mme. Butt has no superior in the musical world, but when it comes to the display of what is commonly known as temperament, that is to say that exhibition of spirit necessary for an operatic aria or a German song, the great English cantatrice is entirely outside of her element. Therefore it is laughable to place her above or even besides our great contraltos of today. To compare Mme. Butt with Schumann-Heink for instance, is such a ridiculous proposition that we can not understand how any well balanced mind could ever come to such a conclusion. There is no more comparison between Mme. Butt and Schumann-Heink, than there is between John McCormack and Jean de Reszke.

Schumann-Heink is, beyond a doubt, the greatest contralto of her time, and as far as is known, the greatest contralto that ever lived. In quality of voice, in artistic temperament and in everything that combines to make the vocal art great, that marvelous woman

stands pre-eminent in the musical world today. She is supreme in everything. Her art is not confined to any particular sphere. When we make this statement, it is not our desire to reflect on Mme. Butt for she, too, occupies a very prominent niche in the world of music. There is always room for great artists in this world, and we would not have mentioned Schumann-Heink in the same article with Mme. Butt, had not some of our colleagues raised the issue and placed themselves before our truly musical people in a very, very ridiculous light. Indeed we believe Mme. Butt to be a sufficiently great artist to understand that her sphere of activity is entirely outside that of Schumann-Heink, and that she can be an artist on her own account without being drawn into comparisons. Music lovers who revel in delicacy of execution and limpidity of vocal characteristics will never completely capitulate to Mme. Butt. People, however, who revel in the volume and vibrancy of a voice, who admire the artist that sings with apparent ease and secures truly marvelous results with the least expenditure of energy will surely fall down and worship at the shrine of this remarkable woman. We are glad to note Mme. Butt's immense success in this city and are certain that when she visits us again at the end of next January, she will attract crowded houses and our people will hail her with delight and gratification.

ALFRED METZGER.

CECILIA CHORAL CLUB CONCERT.

By David H. Walker.

The Forty-first Concert of the Cecilia Choral Club took place in the German House Auditorium, Tuesday evening, April 8th. In addition to the chorus of one hundred voices, the following soloists took part: Mrs. Zilpha Ruggles Jenkins, soprano; Lowell Moore Redfield, baritone; and Herbert Riley, cello. Having heard many of the concerts given by this organization, there is no hesitation in saying that this was the most pleasing of all the series. The chorus was quickly responsive, and the volume was finely balanced between the different choirs and the shading was so good that it manifested great labor on the part of Percy A. R. Dow, Director, and much of attention and musical perception on the part of the singers. The second part was made up principally of the singing of "The Death of Minnehaha," by S. Coleridge-Taylor. In the first part of the program, the chorus did excellent work in three numbers—"With Sheathed Swords," from "Naaman;" "Jubilate," by Max Bruch and "Olaf Trygvasson" by Grieg.

Lowell Redfield sang a group of songs by Woodman, Chadwick and Wallace Sabin, and made a conspicuous success with Chadwick's "Sweet Wind That Blows," which was given very sympathetically. Mrs. Jenkins sang the "Jubilate," with the chorus and this very beautiful composition added very largely to the charms of the performance. Herbert Riley played a number of solos and was repeatedly recalled for excellent work. Especial attention should be called to the very clever work of Mrs. Robert M. Hughes, accompanist. She was responsive to so many moods and performed with so much artistic spirit that she was closely watched the entire evening by music students.

The audience was large and enthusiastic throughout. The chorus was made up as follows: Sopranos—Mrs. A. A. Andre, Miss M. Buckley, Miss J. Barrows, Mrs. W. A. Bergman, Miss B. Browning, Miss Estelle Congdon, Miss Carlette, Mrs. A. W. Carter, Miss Emma Cooley, Miss Ruth Collier, Miss Edith Gowan, Miss Maudie Davey, Miss Ethel Dewing, Miss Pearl Dewing, Miss Devoney, Mrs. Fred Fish, Miss W. P. Foster, Mrs. W. P. Eaton, Miss C. Greenberg, Mrs. K. M. Hayden, Miss Ada Hayden, Mrs. F. W. Harden, Mrs. Robert Keys, Miss Grace Kidwell, Miss Ellen Kinsey, Miss H. Kuhn, Mrs. H. E. Kuenstle, Mrs. Evelyn Kurtz, Miss H. M. Mangels, Mrs. C. A. Miller, Miss J. McGilvary, Miss Mabel McQueen, Miss Mabel McKee, Miss Dora Mullins, Mrs. T. W. Munroe, Mrs. H. Nye, Miss O. Park, Mrs. Emma Pearce, Mrs. F. Peck, Miss Ada Rockwood, Miss Helen Sanderson, Miss Fay Snow, Mrs. L. Smith, Miss E. Trausksis, Mrs. Adelaide Turney, Miss Marguerite Tebbis, Miss Susie Ward, Mrs. L. B. White, Alitos—Miss Gladys Barnett, Miss Nettie Campbell, Miss Hilda Christie, Miss E. Collier, Miss K. M. Davis, Miss Theresa Dahlen, Mrs. Edith Dow, Mrs. M. Frost, Miss Evelyn Frederick, Miss N. E. Johns, Miss Lina Kiefendoff, Miss H. A. Luke, Mrs. Ralph Newcomb, Mrs. J. Krosby, Miss Etta Ogden, Mrs. W. D. Agilvie, Miss G. Olsen, Mrs. Plise, Miss M. Schultz, Mrs. H. T. Stevens, Mrs. A. J. Spooner, Miss E. Sundberg, Miss Nina Thomas, Mrs. George Norton, Mrs. Florence Wilcox. Tenors—J. O. England, Thos. Hall, J. L. Hunt, Dr. R. E. Keys, J. W. King, W. T. Luscombe, R. R. Muir, Geo. Rowbury, Marshall Sohl, J. W. Schmutzler, W. T. Swafford, Harvey Swing, J. L. Talbot, Geo. Norton. Basses—C. H. Bessett, Delbert Brown, E. N. DeFrez, John Daw, Fred Fish, J. K. Jones, K. M. Hoyden, C. A. Miller, Geo. Mills, A. J. Spooner, H. T. Stevens, E. Swing, H. J. Sattin, G. N. Calfee.

NAT GOODWIN AT CORT THEATRE.

Nat C. Goodwin commences a week's engagement at the Cort Theatre Sunday night in Dickens' famous "Oliver Twist," and will portray the role of Fagin. Mr. Goodwin has not been seen in this city for a number of years, nor has "Oliver Twist" and the Comyn Carr version has never been presented here before. This is the dramatic version now in use at His Majesty's Theatre, London, and is used by Mr. Goodwin through the courtesy of Sir Herbert Beerbohm Tree. It varies materially from all other versions seen in this country. Fagin is not altogether the center of interest; the mystery of Oliver's parentage plays an important part and Carr's version tells a lucid story rather displaying a series of portraits. It is also less brutal, the result of which should be pleasing to our latter day taste. This is the version used at the New Amsterdam Theatre, New York, when Mr. Goodwin appeared in an all star cast there this spring.

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SHORT ITEMS OF INTEREST.

Mr. and Mrs. Mackenzie Gordon rejoice in the arrival of a new member of their family in the shape of a nine-pound rejuvenated Mackenzie Gordon, who has to learn his vocal acrobatics all over again. While the daily papers commented lavishly on the political aspects of this increase in the Gordon family, the readers of this paper are more interested in the artistic significance of the event, and no doubt are pondering as to what position Mackenzie Gordon, Jr., will occupy in the musical world. In this connection, we can testify to the fact that Mackenzie Gordon, Sr., is quite a prognosticator. For during the last few months, he announced to his friends that a son was about to confer the honor of father upon him. Now all Mr. Gordon's friends are wondering where he received his information, and if he possesses a foresight usually not conceded to professional people.

Miss Roxana Weihe, an exceedingly clever young pianiste who appeared frequently at the exemplary pupils' recitals of Mrs. Oscar Mansfeldt during the last two years and who always gave evidence of having greatly benefited by the training thus accorded her, appeared in a piano recital of her own at the Oakland Hotel last Tuesday evening and scored quite an artistic triumph.

Miss Katherine Golcher, a very successful vocal student of Miss Marie Withrow's, appeared in a recital in Fresno recently and created an excellent impression. The Fresno Herald said of her: "Miss Golcher has only been a student for three years and gives promise of being one of the foremost musical artists on the Coast for she now possesses a remarkably beautiful voice. Several solos delightfully sung by Miss Golcher will be remembered as the special music treat of the evening, among the most dramatic sung being the nubber 'The Jewels of the Madonna.' Several other solos by Miss Golcher were received enthusiastically by the large audience and the singer responded to many encores in a charming way."

Herman Martonne, the prominent violinist who recently located in San Francisco and who is now concert master of the People's Philharmonic Orchestra of which Herman Perlet is director, has been unusually active during the last few weeks. On Saturday, March 15th, he gave a Sonata recital in this city during which he rendered a program containing movements from famous Sonatas. It was one of the most serious and enjoyable events heard here during this season. The program was as follows: (a) Sonata A major (V. & P.) Andante piu tosto Allegretto, Allegro piacevole, (Beethoven); (b) Suite D minor Allegro risoluto, (Schütt), Mr. Herman Martonne and Miss Helen Saylor; (a) Sonata F major Allegro, Adagio molto espressivo, (Beethoven); (b) Sonata F major Allegro con brio (Grieg), Mr. Martonne and Miss Maye Carroll; (a)

Sonata D major Andante con moto (Tema con Variazioni) (Beethoven); (b) Sonata G minor Lento doloroso—Allegro (Grieg); (a) Sonata G major Vivace ma non troppo (Brahms); (b) Sonata E flat major Andante—Allegro (R. Strauss), Mr. Martonne and Mrs. Jane Ralphs-Bessette.

On March 25th, Mr. Martonne gave a violin recital at Ebell Hall, Oakland, when the following program was excellently interpreted: Sonate (Eduard Grieg), Fred Maurer at the piano; Concerto Pathétique (Ernst); (a) Prelude, (b) Gavotte (Bach); (a) Sicilienne and Rigaudon (Francouer-Kreisler), (b) La Precieuse (Couperin-Kreisler), (c) Menuet (Beethoven), (d) Gavotte, (e) Tambourine (Gossec); Souvenir de Moscow (Wieniawski). On Tuesday, April 1st, Mr. Martonne played for the Century Club, the program including the Vieuxtemps concerto.

The opening of the annual Spring Exhibition of the San Francisco Art Association took place on Thursday evening, April 3d, at the San Francisco Institute of Art, the occasion being a reception to John E. D. Trask. There was a delightful promenade concert by an orchestra under the able direction of Sir Henry Heyman. The following exemplary and exceedingly well selected program was rendered in a very artistic manner: March, "Salve Imperator" (Fucik), Overture "Mignon" (Thomas), Waltz, "Promotionen" (Strauss), Selection, "La Traviata" (Verdi), Entr'acte, "Carressing Butterfly" (Barthelmy), Gavotte, "Douce Amours" (Vollstedt), Serenade Espagnole, (Bizet), Selection, "Samson et Dalila" (Saint-Saens), Idyll, "Woodland Whispers" (Czibulka), Waltz, "Velvet and Silk" (Ziehrer), Intermezzo D'Amour, "Dream Kisses" (Sarle Wilson), Polka Francals, "Mariette" (Sterny Courquin), Popular Song, "Good-Bye Everybody" (Jean Gilbert), March, "The Stars and Stripes Forever" (Sousa).

The Pacific Musical Society gave a very delightful program on Wednesday morning, March 26th, which was presented by Miss Jeanne Jenks, Miss Anna Newmann, violin and piano, Mrs. Richard Rees, soprano, and Miss Clara Lowenberg, piano. The program on Wednesday morning, April 23d will be presented by Mrs. J. Wertheimer, piano, Miss Dorothy May, soprano, Miss Eveleth Brooks, Otto Rauhut, piano and violin, and Mrs. Byron McDonald, contralto.

Mr. and Mrs. L. E. Behymer of Los Angeles, were visitors in San Francisco last Sunday and they attended the Butt concert. Mr. Behymer reported splendid success with his season of grand opera by the Chicago Grand Opera Company. Particulars of this season will appear in the next issue of this paper.

Now that the grand opera season at the Tivoli is at an end and that the vocal and artistic qualifications of Mabel Riegelman have been duly recognized and recorded, it is within the province and policy of this

paper to call attention to the fact that this exceedingly successful young artist has received her foundation to her career in San Francisco, under the able guidance of Louis Crepau. We must occasionally refer to the teachers of distinguished artists in order to maintain our stand regarding the recognition of California artists and educators. Any teacher whose pupil has achieved great success in the world of music can always count on this paper publishing these facts. However, we must insist that the success achieved is really out of the ordinary.

Mrs. Richard Rees, the very efficient and successful soprano soloist, has, as usual, been exceptionally busy lately. On February 19th, she sang at the Scottish Rite Auditorium in honor of the inauguration of the new President of France. On March 8th, she sang at a Luncheon given by the California Federation of Women's Clubs at the Bellevue Hotel. The program included compositions of two clever young San Francisco girls, namely, Miss Dorothy Crawford and Miss Rosalie Hausmann. Miss Crawford's songs were entitled: The Dawn and The Wish, and Miss Hausmann's compositions were: On the Downs and Time to Rise. The day was devoted to San Francisco composers. The songs of the young ladies were greatly enjoyed. They were both present and Mrs. Rees graciously asked them to partake in the acknowledgement of the applause, which was exceptionally enthusiastic. On March 26th, Mrs. Rees sang for the Pacific Musical Society and met with great success both in the dramatic and coloratura arias. She was very enthusiastically received. On March 27th, Mrs. Rees sang at a Ten given by Mrs. I. Lowenberg at the Fairmont Hotel. This very active singer has several engagements for the current month and May. Miss Lillian Tovin, a pupil of Mrs. Rees' left for Salt Lake City to fill a professional engagement. She had just returned from Portland where she and Miss Thelma du Chene, also one of Mrs. Rees' pupils, appeared with great success.

We have received a very interesting announcement of a series of Sunday evening musical services which have been arranged during the months of February, March, and April at Plymouth Church, Oakland, under the direction of Alexander Stewart. These programs are so interesting that we shall be glad to publish them in full in next week's issue of the paper. The remaining evening services in April will take place on the 13th, 20th and 27th. The last one is devoted to the works of California composers.

Miss Ora Heckell, a successful vocal pupil of Mrs. Jessie Dean Moore of Berkeley, appeared in a recent concert in Berkeley and one of the Berkeley papers had this to say of her: "Miss Ora Heckell sang a beautiful soprano solo, which charmed the large audience. Her careful training asserts itself throughout her work and her winsome personality completely enraptured the present."



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PACIFIC COAST Musical Review

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PUBLISHED EVERY WEEK

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SAN FRANCISCO, SATURDAY, APRIL 19, 1913.

Price 10 Cents

J. B. LEVISON, CHAIRMAN OF MUSIC COMMITTEE FOR THE EXPOSITION

Several Impressions Gained by the Editor of the Pacific Coast Musical Review After an Interesting Talk With the Head of the Music Department of the Panama Pacific International Exposition.

By ALFRED METZGER

During the last few weeks there have been published in the daily, weekly and musical papers of the United States, columns of information concerning the appointment of George W. Stewart, of Boston, as "Director of Music" at the Panama-Pacific International Exposition. The Pacific Coast Musical Review also printed an article sent to the paper by the publicity department of the Exposition about Mr. Stewart and his pedigree. Now, the publication of this item brought us many letters criticising the selection of Mr. Stewart as Director of Music, and setting forth in the main that the gentleman was principally a commercial musician, a man who made it a business of engaging bands and orchestras at the lowest figure, without regard to the rights and desires of the musical cult of the Pacific Coast. The Musical Review, being extremely sensitive regarding the recognition of Pacific Coast musicians, made it a point to investigate this matter thoroughly and we are now in a position to give our readers accurate and authoritative information concerning the status of music at the Exposition as it exists at the time of this writing.

In the first place we have discovered that the term "Director of Music," applied to George W. Stewart, of Boston, has been a misnomer. There does not exist a Director of Music at all. There is a Director of Works, a Director of Concessions, a Director of Exploitation, and so forth, but there is no Director of Music. The Directors mentioned above are all salaried appointees, while the gentleman selected for the position of head of the music department must serve honorary. Mr. Stewart's position may best be described as that of general manager of the music department, under the supervision of a music committee and its chairman. What is practically equivalent to a "Director of Music" is the position of Chairman of the Music Committee, an honorary position, for which J. B. Levison of San Francisco, has been appointed. Mr. Stewart's duties, as we have just stated, will represent the position of general manager of the Department of Music—a salaried position. That gentleman having the experience and the acquaintance necessary for such a position, will act under the direction of the Chairman of the Music Committee, or the committee itself, as soon as it may be appointed. If a committee will prove to be unnecessary, of course, Mr. Levison will occupy the position of Chairman of the Music Committee (otherwise Director of Music) alone.

That the Board of Directors of the Panama-Pacific International Exposition has been cognizant of the rights of the musicians of the Pacific Coast is proved by the fact that Mr. Levison has been selected upon President Moore's recommendation, as Chairman of the Music Committee. Mr. Levison stands pre-eminently for the recognition of Pacific Coast musicians before any other. Indeed, as a member of the Board of Directors of the Musical Association of San Francisco, he was one of those who have consistently stood for the rights of San Francisco musicians as against those of imported men, AS LONG AS WE HAVE ABLE PEOPLE TO OCCUPY THE POSITIONS SATISFACTORILY. Mr. Levison is very emphatic in his stand for the rights of California musicians, and he will see to it that our Pacific Coast people are given preference, PROVIDED THEY CAN FILL THE BILL.

We are very sorry that we can not publish any definite news regarding any tentative plans about the Department of Music at the Exposition. However, we can interline here a few ideas entertained by certain leading elements among the musical profession of California. It is hoped that the department of music at the Panama-Pacific International Exposition, will be greater and more far-reaching and more educational than that of any other exposition in the history of the world. Indeed, the educational value of music is expected to form the fundamental principle upon which the musical

department at the World's Fair might rest. It is hoped that the Festival Hall might be the central axis around which the musical life of the Exposition should revolve, and if the Board of Directors should find itself unable to supervise music in all its phases, and if the Chairman of the Music Committee should find himself at a loss to look into the local aspect of music in all its variations, then it is hoped that the Festival Hall might be placed at the disposal of all those eager to demonstrate the musical progress and expansion in the Pacific Coast States. And should it be advisable to

West. As a member of the old Philharmonic Orchestra, he has gained valuable experience as to the adequacy of symphony concerts. He is above all, honest, straightforward, and sincere. While he is at the head of the department of music there will be no such word as "graft" known in it. Nothing mediocre will be permitted. Everything worthy and meritorious will be recognized. The only people who will be justified to fear Mr. Levison will be those WHO DESIRE TO USE THE MUSIC DEPARTMENT FOR THE EXPLOITATION OF THEIR PERSONAL ADVANCEMENT, and those who WOULD LIKE TO SUPPRESS OTHERS IN ORDER TO PUT THEMSELVES FORWARD. Surely these will be justified in being afraid of Mr. Levinson, for he will have none of them.

The official band at the Exposition will probably consist of local musicians, and preferably under the direction of a local man. There may be organized a symphony orchestra consisting of local musicians. Festival Hall may become a common meeting ground for the exploitation of local musical endeavors. There will, no doubt, be a great many outside events of importance, such as big choral festivals of national or international character, but this paper, being principally concerned for the recognition of local endeavors is, of course, more eager to dwell upon those matters that are likely to prove of advantage to local musicians. We will from time to time set forth other matters of interest to local musicians, and hope to gain the confidence of Mr. Levison to a sufficient degree to make him understand that this paper has no selfish end in view, but that it is working solely for the common interests and for the general good of the Exposition and the musicians of the Pacific Coast as a whole.

THE YSAIE CONCERTS.

The demand for seats for the Ysaie concert has already begun and Manager Greenbaum's phone is being kept busy answering inquiries regarding dates, programs, etc. It has been decided to present the "King of the Violinists" in four programs in this city, and at Scottish Rite Auditorium. At the first concert, Sunday afternoon, May 11th, the master, with the assistance of the eminent French pianist, Camille Decreus, will play Beethoven's "Kreutzer" Sonata. His solo numbers will include the Saint-Saens "Concerto" in B minor, the "Poeme" by Chausson, Schumann's "Abendlied," Kreisler's "Caprice Viennois" and a "Scherzo Valse" by Chabrier, transcribed and arranged by Charles Martin Loeffler. On Tuesday night, May 13th, Ysaie will present his son Gabriel, who will play the Bach Concerto for two violins with his illustrious father. On this occasion we shall also hear Mr. Decreus as a soloist. Ysaie's own solos will be the "Concerto" in G minor by Bruch, and works by Saint-Saens, Wagner-Wilhelmj, and one of his own compositions. The "Sonata" on this program is Grieg's No. 2 in G minor, which was dedicated to Ysaie. At the Tuesday night concert (May 15th), the Mozart "Sonata" in D major, Mendelssohn's "Concerto" in E minor, and works by Wieniawski, Wagner-Wilhelmj, Ysaie and Zarzycki, will be given. The farewell concert on Sunday, May 18th, will be with a request program.

Prof. F. Flavius, a celebrated authority on vocal training, arrived here recently from Mexico and other South American centers where he filled important engagements and intends to remain a few months in San Francisco. This able exponent of the Italian School of singing is a pupil of Sassaroli, a nephew of Mercadante. He was a musical critic on important daily papers in Northern Italy, and possesses a vast knowledge of musical literature. He composed an opera entitled "Filatrice" which has made a big success in Italy and he has studied the anatomy of the vocal organs in a manner to be of great value in his teaching.



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place the Festival Hall at the disposal of our musical elements (which may of course not be done), then this paper will have a suggestion to make to the musical profession of the Pacific Coast, which, we are sure, will meet with general approval. If the Board of Directors and the Chairman of the Music Committee will find a way to supervise music in so far as it touches our local interests, so much the better.

We can not imagine a gentleman better adapted for the responsible position of Chairman of the Music Committee than Mr. Levison. He is a musician by choice. He is an acute business man. He is a connoisseur of musical performances. He is a critic of experience and qualifications. He has traveled a great deal. He has seen and heard the best in music in the greater part of the musical world. He is a San Franciscan who is fond of all deserving musicians who live in the far



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THE MUSIC FESTIVAL AT GREEK THEATRE.

From all indications, our first California Music Festival to be held at the Greek Theatre on Friday and Saturday afternoons, May 2 and 3 will be a most interesting and important one. There will be a monster symphony orchestra, two magnificent choral bodies one of adults and another of children, and some brilliant soloists, the majority of whom are natives of California, too. The big orchestral concert will be given on the Friday afternoon, May 2d, at 3 o'clock. Paul Steindorff will wield his baton over a body of about one hundred picked players and there will be a number of Wagner and Verdi works given in commemoration of these great masters' one hundredth birthday anniversaries. On Saturday afternoon, May 3, Gabriel Piere's musical legend in four parts "The Children's Crusade" will be given with a chorus of two complete orchestra and a full cast of soloists.

The Children's Crusade is the masterpiece of the French composer, Gabriel Piere, who is now the conductor of the famous Colonne Concerts in Paris. The argument of the legend was taken from one of the old Chronicles of the thirteenth century. The story is: "At about that period many children without leader and without guidance did fly in a religious ecstasy from our towns and from our cities making for the lands beyond the seas. And to those who asked them whither they were bound, they did make answer—'To Jerusalem in search of the Holy Land.' They carried staves and satchels and crosses were embroidered on their garments and many of them came from beyond Cologne. They travelled to Genoa and did embark upon seven great vessels to cross the sea. And a storm arose and two vessels perished in the waters. And to those who asked of such of the children as were saved the reason of their journey these replied: 'We do not know.'"

Piere has described all this in his beautiful work, in four different movements or parts as follows—Part I "The Forthsetting" (A public square in a Flemish town). Part II—"The Highway". A highroad between a broad meadow bright with flowers. A warm morning in Spring. Children's chorus divided into four groups two on and two off the stage.

Part III—"The Sea." Shore of the Mediterranean, near Genoa. The silvery sand spangles with bright sea shells and blue tinted starfish, sparkles in the sunshine.

Part IV—"The Savior in the Storm." The cast of character will be as follows: "Allys" Regina Vicarino, formerly of Hammerstein's Manhattan Grand Opera Company; "Alayn," Virginia Pierce, late of the Boston Opera Company; "A Mother," Mrs. Orrin Kip McMurray; "The Narrator," Roland Paul; "An Old Sailor," Lowell M. Redfield; "Four Women," Mrs. Gilbert Smith, Mrs. Thos. Addison, Mrs. George C. Jensen and Miss Eva Gruninger; "The Voice from on High," Charles E. Lloyd, Jr. The work is replete with beautiful solo and ensemble numbers and there are some exquisite orchestral interludes. Rehearsals for the Festival are being held every day and every night and the big orchestra is being whipped into excellent shape. The selection of Paul Steindorff as general musical director was certainly a wise one. Blanche Hamilton Fox, the distinguished mezzo soprano recently from the Municipal Opera in Mexico City, will also be one of the soloists.

The prices for the festival will be \$1.50 and \$1.00 for each concert for reserved seats and there will be five thousand seats in the unreserved section at the rate of 75 cents.

Mail orders may now be sent to Prof. William Dallam Ames at the University of California, Berkeley or to Will. L. Greenbaum, at Sherman, Clay & Co.'s. On Monday, April 28, box offices will be opened at Sherman, Clay & Co.'s in San Francisco and Oakland, Kohler & Chase's in San Francisco, Tupper & Reed's, The Sign of the Bear, Sadler's, The Glessner Morse Co.'s and The Student's Co-Operative Store in Berkeley.

The second of the McIntyre Trio concerts was given at Cloyne Court, Berkeley, Sunday afternoon, April 6th. The program included the Rubinstein Trio in B flat major and Victor de Gomez was the soloist of the event. The assisting artist was Mme. von Sturmer, mezzo soprano, who has recently located in San Francisco after having gained a gratifying reputation as lieder singer in Europe and in the East. Mme. von Sturmer sang songs by Wolf, Strauss and Schubert. The McIntyre Trio includes: Joseph McIntyre, pianist, Ralph Wetmore, violinist, and Victor de Gomez, cellist. Although a young organization, this trio has made an excellent impression and it is only right that sufficient support should be given it to encourage its continued efforts in behalf of the best in music. The personnel of the organization represents the very best element among our professional musicians.

Sixteen boxes and a large number of seats have already been sold for the Dottihee Latham Concert, which

takes place at the Colonial Ball room of the St. Francis Hotel on Thursday evening, April 24th. It is evident that a great deal of interest is manifested in this event by both musical and social circles. The concert is worthy of support as the young singer possesses a delightful soprano voice and sings with splendid artistic discrimination. She is a pupil of Mrs. A. F. Bridge. The program for this concert will be as follows: Part I.—Aria from Pagliacci (R. Leoncavallo), (a) April Morn (Batten), (b) Down in the Forest (Ronald), (c) Come Unto These Yellow Sands (La Forge), (d) Serenade (Strauss); (a) Aria from Louise (Charpentier), (b) Als Die Alte Mutter (Dvorak), (c) Auf dem Wasser zu Singen (Schubert), (d) Du bist wie eine Blume (Chadwick); Part II.—(a) Aria from La Boheme (Puccini), (b) The Maids of Cadix (Delibes), (c) The Little Damsel (Novello); (a) Chanson Provencale (Dell 'Acqua), (b) The Moon Drops Low (Cadman), (c) My Lover He Comes on the Skee (Clough-Leigher).

The Zech Orchestra, William F. Zech, Director, will present the following programme next Tuesday evening, at Scottish Rite Auditorium. The orchestra consists of 60 instrumentalists who have been rehearsing the programme for several months. The concert is complimentary, and tickets can be secured from any member.



DOTTIE WISMAR

The Brilliant California Violinist Who Will Give a Concert at the St. Francis Hotel, Next Tuesday Evening

The program will be as follows: Overture "Fingal's Cave" (Mendelssohn), Fifth Symphony C minor (Beethoven), (a) Heartwounds (Grieg), (b) Spring (Grieg), String Orchestra; Deutsch, from Suite "Foreign Lands" (Moszkowski), March "Athalia" (Mendelssohn).

Miss Edna Willcox, one of the most active and gifted young musicians of California, left on April 14th, for Europe where she will take advantage of her opportunities to study with the masters of vocal art in the leading musical centers. Miss Willcox is a very familiar figure in our local musical circles and, unlike many of our singers, she is as able a pianist as she is a vocalist—in other words, she is a thorough musician. She has progressed sufficiently in her art to be able to take beneficial advantage of her experiences or studies in Europe, and both her activity in concert work as well as her success as teacher in this city, will help her wonderfully in her educational campaign. Miss Willcox had a large class of pupils and acted as assistant to Mrs. M. E. Blanchard, one of our most esteemed and efficient vocal instructors. Miss Willcox expects to remain in Europe for about a year.

The concert to be given by pupils of Georg Krüger promises to be an exceptionally successful one. The program is exceedingly interesting, and has been prepared with an idea to present the participants at their very best. While the concluding number of the program will be quite a novelty, there are several other selections that deserve the undivided attention of the large audience which no doubt will be present at this event. The program to be rendered on this occasion will be as follows: Sonata A minor, (Philip Emanuel Bach), Florence Krug; Sonata D major (Haydn), Polacca Brilliant (Weber), Anna Lieb; Spring's Awakening (Dudley Buck), I Know a Hill (Whelpley), O, for a Breath of the Mooredland (Whelpley), Eva Salter; Serenade (Groendahl), Impromptu op. 66 (Chopin), Helen Hamilton; Le Matin (Chaminade), for two pianos, Eva Mehegan; Le Soir (Chaminade), for two pianos, Flora Gabriel; Nocturne F minor (Chopin), A la bien aimée (Schutt), Rondo Capriccioso (Mendelssohn), Myrtle Donnelly; Jagdlied from the Forest Scenes (Schumann), Barcarolle, G minor (Rubinstein), Liebestraum (Liszt), Florence Mason; Danse Macabre, (Saint-Saens), for two pianos, Myrtle Donnelly; Nocturne (Schumann), Rhapsodie Hongroise No. 2 (Liszt), Audrey Beer; Overture Semiramide (Rossini), Jane Oliver, Eva Salter, Benita Kingsley, Anna Lieb, Gertrude Center, Florence Krug, Mabel Filmer, Mary Fischer, Flora Gabriel, Dollie Fennel, Myrtle Donnelly, Julia Obernesser, Eva Mehegan, Marion Riesener, Nellie Smith and Helen Auer. In any of the numbers where a second piano is used, Georg Krüger will play the same. The concert will take place at Scottish Rite Auditorium on Thursday evening, April 24th.

THE JULIA CULP CONCERTS.

At last we are to hear Julia Culp. For the past six or eight years every great artist visiting this city, every returning music student from abroad and every music lover who has been enjoying concerts in the Old World have been singing the praises of Julia Culp and her exquisite art and now we are to hear her and judge for ourselves. Greenbaum, who is very conservative in his statements and promises, says that he is positive that after we have heard Culp sing her very first group of songs, we will take her to our hearts just as the music lovers of New York, Boston, Chicago and Philadelphia have and just as the people of Berlin, Dresden, Vienna, London and Paris have.

Mme. Culp has every requisite necessary for a great concert singer. Her voice is a mezzo soprano of great range; her vocal method is perfect and she acquired it under the tuition of Etelka Gerster; her powers of interpretation are said to be marvellous and combined with all qualities is a charm and magnetic personality that reaches right over the footlights and to the hearts of all who hear her. Greenbaum promises that the Culp concerts will be veritable musical feasts of the very highest order.

The mere fact that Coenraad V. Bos is to be the accompanist for Mme. Culp spells SUCCESS, for his magnificent work at the piano is alone worth the price of admission and if Greenbaum were to announce Bos in a program of piano accompaniments assisted by a singer, it would be well worth while. The combination of Culp and Bos is indeed, a brilliant one and should serve to crowd the Scottish Rite Auditorium to its utmost capacity at the three concerts announced.

The first Culp concert will be given next Sunday afternoon, April 27, with the following program:

Im Abendroth	Schubert
Die Post	Loewe
Du bist die Ruh'	Loewe
Ständchen	Loewe
Ave Maria	Schubert
Der Asra	Loewe
Mädchen sind wie der Wind	Loewe
Lehn' deine Wang	Loewe
Waldegespräch	Jensen
Am Ufer des Flusses	Jensen
Bois epais	Lully
Mignonne	Weckerlin
When I am Laid in Earth	H. Purcell
Long, Long Ago	Old English
Von Ewig' Liebe	Englisch
Ständchen	Englisch
Der Schmied	Brahms
Wieglied	Brahms

The second concert will be given Thursday night, May 1, at 9:15, with the following offering:

Adehlde	Wolff
Faithful Johnnie	Wolff
Fredyoll und Hedvöll	Wolff
The Cottage Maid	Wolff
Die Trommel gerühret	Beethoven
Du bist wie eine Blume	Beethoven
Waldegespräch	Beethoven
Mondnacht	Beethoven
Frühlingssnacht	Tschaikowsky
Pendant le bal	Tschaikowsky
Es muss ein Wunderbares sein	Liszt
Angelein del bionde crin	Liszt
Bergere, legere	Weckerlin
Maman dites moi	Weckerlin
Verborgenheit	Weckerlin
Im dem Schatten meiner Locken	Wolff
Tretet ein hoher Krieger	Wolff
Der ist's	Wolff

The third Culp concert will be given Sunday afternoon, May 4, with the following splendid list of works:

Heimliches Lieben	Schubert
Suleika	Schubert
Ungeduld	Schubert
Wieglied	Schubert
Frei	Schubert
Morgen	Schubert
Heimliche Aufforderung	Strauss
All Through the Night	(Welsh)
The Cottage Maid	arranged by Beethoven
At Parting	Rogers
Wieglied	Rogers
Zonnenlied	Two Dutch Songs by Cath. van Rennes
Feldensamkeit	Van Rennes
Vor dem Fenster	Van Rennes
Das Mädchen spricht	Van Rennes
Wie kommt es mir zur Thier	Brahms
O liebliche Wangen	Brahms

Season tickets for the three concerts will be on sale Monday morning at Sherman Clay & Co.'s and Kohler & Chase's and the tickets for single concerts will be ready Wednesday. Complete books of the words will be distributed gratis at each Culp concert.

It is so seldom that the services of a choir director or organist are appreciated at their full value that we take pleasure to quote from the printed announcements of the Old First Church of New York, the following tribute which is printed over the signature of the pastor, Howard Duffield: "The Old First has two pipe organs, four pianos, a chorus choir of sixteen voices (including soloists), the latest Hymnal, and Dr. Carl. Twenty years ago it had a pipe organ, a cabinet organ, a quartet and Mr. Carl. During the past two decades its musical director has won merited distinction on both sides of the sea; and its musical services have developed with great dignity and rare beauty. Advantage has been taken of the liturgical freedom of the Presbyterian Church to utilize the noblest musical methods of all the churches. Hymns are sung by the whole people with the whole heart. Ancient canticles, modern anthems, responses, ascriptions, and amens are rendered by the choir with artistic skill and devotional spirit. Twice in the year Dr. Carl gives a series of concerts which are the last word in organ playing. Every Sunday evening he plays a recital before the service. Every Monday night organists trained by him give a free recital for the people. The first Sunday of the month the choir sing an oratorio. At the mid-week meeting, Dr. Carl presides at the organ. In no other church do great ideas march more steadily into the soul through the ear gate and garrison the heart with high and holy emotions."

The Pacific Coast Musical Review
\$2.00 Per Year, in Advance



By ELIZABETH WESTGATE

Oakland, April 13, 1913.
The Dean of the University of California announces a session of the Summer School to begin June 23d and to close August 2d. A wider scope than heretofore will be achieved in some departments. The tuition for the course is fifteen dollars, and any number of courses may be taken in St. Louis and Katherine Strouse, supervisor of music in St. Louis and Katherine Strouse, supervision of music at State Normal School, Emporia, Kansas, are offering lectures in their specialties. No other music courses are announced.

On Thursday evening, April 10th, the Cecilia Choral Club, Percy A. R. Dow, director, gave the fourth concert of the seventh season at the auditorium of the Oakland First Unitarian Church, which was crowded as it was seldom before. S. Coleridge Taylor's Cantata, The Death of Minnehaha, was given by one hundred voices which comprise the society; and Mrs. Zilpha Ruggles Jenkin, soprano, Lowell M. Redfield, baritone, and Miss Gladys Muir, violinist, were the soloists. Mrs. Hughes is the accompanist of the club. The cantata was sung with freedom, and many fine tonal effects and the soloists added very considerably to the success of the presentation.

Professor Charles Louis Seeger, of the Chair of Music at Berkeley, is giving a series of University recitals at Hearst Hall on Thursday evening of each week. Already one has been given, the themes being Corelli and Handel, with the following program: Sonata in D major (Corelli) for violin and piano, Mrs. Charles Louis Seeger and Professor Seeger; It Was a Lover and His Lass (Marley), Ye Bubbling Springs (Greaves), Nymphs and Shepherds (Purcell), Now Phoebus (Arne), Miss Caroline Little; Sonata in A major (Handel), Prof. and Mrs. Seeger; Caro Mio Ben (Giordani), Pur dicesti (Lotti), Come raggio (Caldare), Miss Little; Aria (Bach), Miss Little. The song writers were all, it will be seen, of a period approaching the time of Corelli and Handel. The recital was well attended, chiefly by students of the University though others are admitted upon the payment of a small fee. On Thursday of this week, Bach and Rameau will be considered. On April 24th Mozart and Beethoven, and on May 1st, Schumann and Brahms will form the topics.

This afternoon, the weather permitting, the Half Hour at the Greek Theatre will be given by the Choir of fifty voices of the Oakland First Presbyterian Church, under the direction of Mr. Dow. The choruses, quartets and solos are all chosen from the works of writers of church songs, and it is a "sacred concert."

On Tuesday evening of this week, a concert will be given at the Jenkins School of Music by Miss Irene Howland, contralto, lately returned from a course of study in New York; Miss Cora Jenkins, pianist, Samuel Savannah, violinist, with Mrs. Raymond Clure (Grace Marshall) as accompanist. The composers represented are: Gade, Rubinstein, Tschalkowsky, Schumann, Strauss, Bruch, Marcello, Ware, Luther and Mallinson.

On the same evening, Miss Little will present five of her students in a well chosen program at Town and Gown Hall, Berkeley. The young singers to be presented are: Miss F. Marie Brey, Miss Marjorie Slate, Miss Leeslie Gompert, Miss Alice Elliot and Miss Lucille Addison. Miss Eliza Kline is the accompanist. The songs will be in German, Italian, French and English.

Four vocal students of Howard E. Pratt, the well known tenor, were heard at the Horton School on last Thursday evening. The hall of the school was crowded with friends of the singers, who were Miss Ruth Baker, soprano, Miss Annabelle Jones, contralto, Miss Harriet Gray, contralto, and Frank Andrews, Jr., baritone. Thomas Woodcock and Robert Rourke, violinists, pupils of Alexander Stewart and William Carruth, accompanist, assisted.

Mr. Pratt has been teaching since his return to Oakland a year and a half ago, and the pupils represented only that length of time spent in their studies. It was therefore rather unexpected to find such evident self-possession (poise is perhaps the word), absence of all nervousness, and evident full preparation for the evening, the program was chosen with wisdom, and was well within the accomplishment of the various singers. It may indeed be said in the case of each that more pretentious songs could easily have been given.

Mr. Pratt himself participated in the quartet cycle—The Jackdaw of Rheims by Hubert Bath, a new work, which, while gay and far from heavy, is yet very skillfully written, and requires clever singing. As much as any other on the short, but entirely interesting program, it exhibited the care with which the voices had been trained. The violinists were also well received, and their playing much enjoyed. The program was: Concerto D Minor, (Bach), Mr. Woodcock, Mr. Rourke and Miss Jones; Aria, Pace Pace (Verdi), Miss Baker; Allah (Chadwick), The Salutation of the Dawn (Stevenson), Miss Jones; When the Roses Bloom, Hoffnung, Bedouin Love Song (Chadwick), Mr. Andrews; My Heart at Thy Sweet Voice (Saint-Saens), Miss Gray; Suite—(Moszkowski), Mr. Woodcock, Mr. Rourke, Miss

Jones; Cycle—The Jackdaw of Rheims (Bath), Miss Baker, Miss Gray, Mr. Pratt, Mr. Andrews.

The Evening of Song given by Miss Mary Anderson at Mrs. Hallett's home in Alameda, attracted an audience of about two hundred and fifty. Mrs. Louise Marriner Campbell, the teacher of this young soprano, had prepared her in a list of sixteen songs, including Lascia chio Panga (Handel), the Air from Mignon (Dost Thou Know), Convien partir and others of smaller calibre, but all calculated to reveal the fresh and girlish voice. Miss Winifred Mastick was the accompanist, and also played a Liszt Etude, and Miss Lillian Devendorff played two interesting violin solos.

The first of the May Festivals of California will be held at the Greek Theatre on afternoons of May 2d and 3d. Five hundred musicians will participate under the direction of Paul Steindorff, choragus of the University. The first concert will be a Wagner program, and the second will present Piere's musical legend in four parts, which he calls the Children's Crusade. This requires, and will have, a chorus of two hundred adults and two hundred children. The soloists for this afternoon will be Miss Mabel Riegelman, Miss Orrin Kipp McMurray (who is to go abroad for two years immediately thereafter), Miss Eva Gruninger, Lowell Redfield and Charles E. Lloyd.

A circular sent me announced, for a fashionable event which occurred in San Francisco yesterday, "a young and brilliant contraltoist," "a gifted pianist" and "a young sopranoist." The admittance fee was one dollar.



DOTTIE LATHAM

The Delightful Soprano Soloist Who Will Give a Recital at the St. Francis Hotel, Next Thursday Evening

On Wednesday the second, Miss Clara Freuler, the soprano of Berkeley, assisted by Mrs. Carroll Nicholson, gave a reception to Mrs. Jane Osborn Hannah of the Chicago Grand Opera Company. Most of the music folk on this side of the Bay were bidden, and the afternoon was one long to be remembered. It was one of the very few social compliments which the famous singer was able to accept, and she won all hearts by her gracious personality.

New Music.

A really fine, very singable, and by no means difficult Te Deum Laudamus, with none of the text repeated, has just been published by the composer, John Leechman. There are several short solos, one for each voice, a quartet and, of course, choruses. The "Holy, Holy" is of especial beauty, and written very effectively. The passage "The glorious company" is in unison except at the words "praise thee" is sung on one tone, and quasi recitativo—unusual and pleasing to hear. The final sentence "Oh Lord in thee" approaches splendor. Mr. Leechman's work can be sung by choirs of small pretensions, while singers of skill will find it fully worthy of their powers.

LEEFSO'S PIANO METHOD PART II. J. H. FAUNCE CO.—This "method" has much to commend it, besides the very excellent fashion of its printing, which is characteristic of these publishers, the work is progressive, modern, provocative of enthusiasm on the part of the young student; and is intended to be a complete guide, containing finger exercises, scales, arpeggios and little pieces, all in well considered order.

SECOND CANZONETTA, MAURICE LEEFSO. J. H. FAUNCE CO. BY MOONLIGHT, SARTORIO. J. H. FAUNCE CO. THE TULIP, LACK. J. H. FAUNCE CO.

The first of these, while not of striking originality, still manages to escape being hackneyed in its melodies, and is tuneful and without technical difficulties of any sort. Any student who is able to play the first measure comfortably will find nothing to impede his progress to the end.

By Moonlight is a barcarolle, agreeable to the ear, which likes the usual harmonies, and, like the foregoing, containing no "hard places" to trouble the player.

The Tulip is an exceedingly easy waltz, but having real musical ideas, which lift it above commonplaceness. To write, even in value of no more exigence than this little morceau, and yet introduce a bit of sophistication

here and an ear-catching phrase there, is a matter for congratulation to a composer. One would say it could not be done, and then would immediately be confounded by such an unpretentious piece as The Tulip.

The following item from the Berkeley Courier will be of interest to everyone who appreciates the good work done in this vicinity by our leading pedagogues: "The second of a series of lecture recitals on the appreciation of music was given by Elizabeth Simpson at the Horton School in Oakland, Tuesday evening, and it proved to be a very delightful occasion. It is rare indeed that a musician is found who has the ability to lecture in an entertaining and instructive manner, and also give the requisite pianoforte illustrations. Miss Simpson possesses both attributes in a marked degree, and won instant appreciation from the audience, not only for the masterly way in which she elucidated the theme of the evening, but also for the delightful piano solos which she performed. Other assisting artists were Mme. Sofia Neustadt, soprano; Charles Blank, violinist, and the Stewart Orchestra, directed by Alexander Stewart. These lectures occur on alternate Tuesday evenings during March, April and May."



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M. Redfield, Chas. E. Lloyd, Jr. and others.

Friday Afternoon, May 2, at 3:00

Grand Orchestral Event, Wagner-Verdi Centennial Program

Friday Afternoon, May 3, at 3:00

"The Children's Crusade"

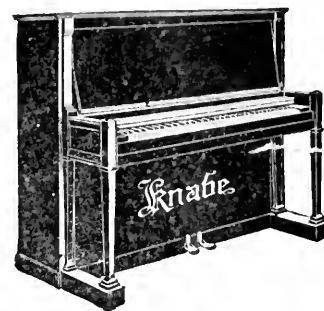
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ORPHEUM.

Belle Baker, who the Eastern press pronounces America's foremost character singer will head the Orpheum bill next week. It is not only the originality of the songs she sings but also the unique manner in which she renders them that has made her such an immense favorite. She thoroughly appreciates the value of each word she utters and manages to get every bit of meaning out of a song and to make each point tell. Miss Baker believes in the saying "If you want to catch and hold the public eye do things differently." The result is that she is always a welcome feature on a bill and one of the strongest cards in vaudeville.

From the home of magic and mystery, St. George's Hall, London, these marvelous magicians, Maskelayne and Devant have sent their newest mystery "The Window of Apparitions." A quaintly pretty old-fashioned window upon which everybody's attention is focused stands upon two posts, the spectator can see under, through it, on both sides of it and over the top of it. Surrounding it is a light gauze transparent screen and those of the audience who are more than usually inquisitive may go inside the screen and convince themselves that everything is as it appears. The stage is only slightly darkened and a strange uncanny light begins to glow behind the muslin curtain, and there appears a white robed figure easily recognized as that of the traditional family ghost. In rapid succession follow a miser counting his hoard, a sailor in deadly struggle with a man, a girl in the sailor's arms and a couple of burly firemen, who after rescuing a baby, leap out of the window.

Franker Wood and Bunea Wyde, who are expected to score heavily in the new bill are favorite musical comedy stars who made great and distinct hits in "Piff Paff Pouff," "The Isle of Spice," "The Red Mill," "The Cinderella Girl," and a score of other musical comedies. Mr. Wood is a clever, versatile and quaint comedian and dancer and Miss Wyde is fortunate in being an excellent vocalist and a very attractive girl. They will present a little musical comedy called "Good-Night" which abounds in mirth, melody and dancing.

The Ishikawa Brothers, four very supple little sons of Japan, will exhibit their skill as equilibrists. Their hand to hand balancing is truly marvelous and they also perform a number of other extraordinary feats. The Thomas A. Edison Talking Moving Pictures will be of absorbing interest. By the courtesy of Werba and Luescher, the gripping scene in the third act of their production of the thrilling drama "The Master Mind" which is still running to packed houses at the Harris Theatre, New York, will be accurately reproduced, introducing the famous actor, Edmund Breese and the splendid cast which supports him. Next week concludes the engagements of the laughable melodramatic travesty, "More Sinned Against Than Usual," Percy Waram and Co; Bixley and Lerner and The Three Bohemians.

ALCAZAR THEATRE.

J. M. Barrie's four-act comedy, "The Admirable Crichton," is to be revived at the Alcazar Theatre next Mon-

day evening and throughout the week, with Charles Waldron in the title role—a character that was the medium of his most emphatic hit when he last led Belasco & Mayer's players. In the cast with him are Madeleine Louis and the complete strength of the stock company. When he wrote this delicious fantasy, the author of "Peter Pan" was in one of his best moods, the result being a charm that could only come from a master hand. Its theme is the influence of caste upon all classes of British society.

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Claude Cunningham, Mme. Corinne Ryder-
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Yolando Mero, Pianiste
Kitty Cheatham, Diseuse
Mme. Hortense Paulsen, Soprano; Dorothy
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SHORT ITEMS OF INTEREST.

The Sierra Mixed Quartet, whose membership comprises Zilpha Ruggles Jenkins, soprano, Ruth Waterman Anderson, contralto, Carl Edwin Anderson, tenor, and Lowell Moore Redfield, baritone, gave a most artistic and delightful concert at Ebell Hall in Oakland on Tuesday afternoon, April 8th, before an audience of five hundred women, who, by their enthusiastic applause, indicated their high approval of the quartet as such, as well as the efforts of its members individually. The following was the program given: Quartette—Bridal Chorus from "Rose Maiden" (Cowan); Baritone Solo—Prologue from "I Pagliacci" (Leoncavallo); Duet for contralto and tenor—"Home to Our Mountains" from "Il Trovatore" (Verdi); Soprano Solo—"Sunlight" (Ware); Quartet—Three Small Songs—"My Shadow," (Hadley), "I Arise from Dreams of Thee" (Tourtelot), "Meet Me Where the Lanterns Glow" (Klein); Trio—For soprano, tenor and baritone—"All 'erta! All 'erta!" from "Faust" (Ross); Duet for soprano and baritone—"Oh That we

More than ordinary interest is being manifested in the forthcoming violin recital to be given by Hother Wismer, the well known San Francisco violinist. Mr. Wismer's affairs are always musically serious and he is such a conscientious artist that the attendance at his events is usually very big. Indeed the Wismer concerts are among the best attended of the musical season. On this occasion, Mr. Wismer will be assisted by Miss Fernanda Pratt, contralto, and Uda Waldrop, accompanist. It would be difficult to find three musicians that could lend more dignity to a concert than these three San Francisco artists. The concert will take place at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, April 22d. The program which is an exceedingly interesting one, will be as follows: Romance Op. 94 (R. Schumann), Suite in A Minor Op. 10 (Ch. Sinding), Mr. Wismer; Songs—Dedication (Richard Strauss), Sapphic Ode (J. Brahms), Spring Night (R. Schumann), Miss Pratt; Violin Concerto D Major op. 77 (J. Brahms), Mr. Wismer; Songs—(with viola obbligato) (J. Brahms), Gestillte Sehnsucht, Geistliches Wie-

cellent faculty. Miss Joanna Frances Kinsinger, a very efficient harpist, who is a graduate of the Royal High School of Berlin and an excellent teacher, has become actively associated with that splendid school. Another addition to the faculty is Michele Giovacchini, the distinguished baritone of the Lambardi Opera Company. The vocal department, of which Signor Michelene is the eminent head, has gained force and importance by the addition of Signor Giovacchini. It is the aim and policy of the Arrillaga Musical College to engage only representative teachers in all its departments and this most recent announcement surely bears out the truth of this assertion.

Miss Laura Wilkie, a clever young pianist student of Miss Mabel Mansfeldt, daughter of Hugo Mansfeldt, played for the California Club on Saturday afternoon last. Her program included: "Will o' the Whisp," Leschetitzky's Intermezzo and Liszt's Eight Hungarian Rhapsodie. The same compositions were played by Miss Wilkie at the Kohler & Chase Matinee on Saturday,



THE SIERRA QUARTET

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Two Were Maying" (Henschel); Tenor solo—"Onaway! Awake! Beloved!" from Hiawatha's Wedding Feast (S. Coleridge Taylor); Quartet from Rigoletto (Verdi).

The pupils of the Notre Dame Conservatory in San Jose gave a very successful violin and harp recital on March 8 and the Class of '14 gave also a recital on February 12th. The program of February 12 was as follows: Scherzo—Piano Solo (Mendelssohn), Louisa Luders; The Blue Danube—Vocal Solo (Strauss), Viola Schottenheimer, Ruth Keller, Accompanist; Kammenol Ostrow—Piano Solo (Rubinstein), Floy Welker; Serenade—Vocal Solo (Wiegand), Rosita Tarriba, Maria Harispu, Accompanist; Elfentanz—Piano Solo (Poldini), Louisa Luders; Fantaisie—Piano Solo Op. 9, Maria Harispu; Ave Maria—Vocal Solo (Millard), Edith Balwick, Ruth Keller, Accompanist; Liebestraum—Piano Solo (Liszt), Floy Welker; Parla—Vocal Solo (Arditi), Maria Harispu, Helen Sim, Accompanist; Wedding March and Fairy Chorus—Piano Solo (Mendelssohn-Liszt), Louisa Luders; Rhapsodie No. 9—Piano Solo (Liszt), Maria Harispu.

On March 8th the following program was presented: Liebeslied, No. 3 (Eulenstein), Violin—Louisa Luders, Harp—Rosa Tarriba; Resignation, Op. 114 (Franconier), Violin—Gladys Brown, Piano—Dorothy Shafer; Senners Traum, Op. 171 (Heins), Harp Solo—Charlotte McFadden; Cavatina, Op. 85 (Raff), Violin—Alice Griffin, Piano—Maria Harispu; Barcarolle (Montaine), Harp Solo—Mina Harispu; Concerto, Op. 15, No. 4 (Seitz), Violin—Maria Harispu, Piano—Ruth Keller; Gavotte, Op. 37 (Schuecker), Harp Solo—Eva Morales; Scene de Ballet, Op. 100 (De Beriot), Violin—Etta Adams, Piano—Marie de Bernardi; Ah! Che la Morte (Oberthur), Harp Solo—Armida Loaisa; Reverie, Op. 22 (Vieuxtemps), Violin—Esther Jacobs, Piano—Adelina Morales; Mazurka, Op. 33 (Schuecker), Harp Solo—Flora Bunsow; Legende, Op. 314 (Bohm), Violin—Mary Harrison, Piano—Virginia Harrison.

genlied, Miss Pratt; Adagio cantabile (Max Bruch), Menuet (Porpora-Kreisler), Mr. Wismer.

Miss Hazel Helma Hess, an artist-pupil of Hugo Mansfeldt gave a piano recital at Century Club Hall last Wednesday evening in the presence of a large audience. A detailed review of the event will appear in next week's issue of this paper. The following program was excellently presented: Original Theme and Variations, op. 7 (Drangasch), Andante con Variazioni (Schubert), Impromptu, E flat minor (Tschalkowsky), Intermezzo en Octaves (Leschetitzky), Romance, F major, op. 51 (Tschalkowsky), Stimmungsbild, op. 1, No. 7 (Medtner), Etude, op. 25, No. 1 (Chopin), Erlkoenig (Schubert-Liszt); Ballade, B minor (Liszt), Mazurka, G minor, op. 24 (Saint-Saens), Marche mignonne (Poldini), Rhapsody, No. 12 (Liszt); Ungarische Fantasie (Liszt), (For two Pianos), Mr. Hugo Mansfeldt at second piano.

A very interesting Sonata Recital for Violin and Piano was given by Miss Jeanne Jenks and J. C. Manning at the John C. Manning Conservatory of Music on Pine Street, Friday evening, April 11th. The program consisted of Sonata in A major (Handel), Sonata in F op. 24, No. 5 (Beethoven), Sonata in F major, op. 8 (Grieg). The two artists interpreted these works very intelligently and the seriously inclined audience that attended was delighted with the evening's devotion to the classics.

The Pasmore Trio left for Los Angeles where this excellent organization is booked for several concerts. From there the Trio will go to Oregon and Washington, where they will also fill several engagements. As Miss Dorothy is still unable to travel, the Misses Mary and Suzanne Pasmore will be assisted by Hjalmar Holmes, the well known local cellist. These artists will return shortly after May first, when the Misses Pasmore will resume teaching at their studio on Washington Street.

The Arrillaga Musical College makes some very interesting announcements regarding additions to its ex-



LAURA WILKIE

A Clever Young Piano Pupil of Miss Mabel Mansfeldt, Who Played in Recital Last Week

March 22d. Miss Wilkie is a very talented and skillful young player and is proving very creditable to her able teacher.

The Neapolitan Mandolin and Guitar Club gave its annual concert at Native Sons Hall under the direction of Misses Theresa and Lily Sherwood, on Thursday evening, April 10th. There was a large audience and the following program was excellently interpreted: Part I—Overture—"Light Cavalry" (Suppe) Neapolitan Mandolin and Guitar Club; Soprano Solo—"Shadow Dance" ("Dinorah") (Meyerbeer), Mrs. Arthur H. Jordan; Piano Solo—"Dramatic Scene" (Kalkbrenner), Sig. Sigismundo Martinez; Mandoline and Guitar Duet; (a) "March" (b) "Evening Star," Tannhauser (Wagner), The Misses Theresa and Lily Sherwood; Baritone Solo—"Where E'er you Walk" (from "Semele") (Handel), Chas. E. Lloyd, Jr.; Selections: (a) "Macushla" (Macmurrough), (b) "The Caress" (Morceau Characteristic) (Barrett), Neapolitan Mandoline and Guitar Club; Waltz Song—"Parla" (Arditi), Mrs. Arthur H. Jordan, accompanied by the Neapolitan Mandoline and Guitar Club; Baritone Solo: (a) "Who Treads the Path of Duty" (Magic Flute) (Mozart), (b) "Myself When Young" (from "In a Persian Garden") (Liza Lehmann), Chas. E. Lloyd, Jr.; Selection—"Modest Suzanne" (Jean Gilbert), Neapolitan Mandoline and Guitar Club; Soprano and Baritone Duet—"Leggiadre Rondine!" (Mignon) (Thomas), Mrs. Arthur H. Jordan and Chas. E. Lloyd, Jr.

Miss Delia E. Griswold, contralto, sang two groups of songs for the Spinner's Club on Tuesday afternoon, April 8th. The program was devoted to French and Russian composers. The first group contained songs by Guerdon (1614), Thomas, Holmes and Mme. Chamnade. The second group included works by A. E. Varlamore and Tschalkowsky. The club met at the residence of Mrs. St. Goar, and the program was arranged by Mrs. Weil. Mrs. Maxwell played piano solos by Godard and Rachmanoff.

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INTERESTING EVENTS IN MUSIC TRADE CIRCLES.

Recent Events Among Our Music Dealers That Should Prove of Interest to Readers of the Pacific Coast Musical Review.

From time to time the Pacific Coast Musical Review finds it expedient and even necessary to publish a record of interesting events in music trade circles of the Pacific Coast, and especially in San Francisco. The musical public and the music trade have so many interests in common that the former should really be in closer relation with the latter than has been the case hitherto, and for this reason this paper will occasionally devote a department to the doings of the members of the music trade. An event of the utmost importance in music trade circles is the recent addition of the Aeolian line of instruments to the already representative line of stock of the distinguished House of Sherman, Clay & Co. Hitherto that house had the satisfaction to pride itself on such an excellent representation as that which included the Steinway Piano and the Victor Talking Machine among other representative instruments. Now there is added to this array of high class stock, the Aeolian line which includes the famous Pianola Pianos and their various kindred instruments. Sherman, Clay & Co. regard with a certain feeling of gratification this new addition to their instruments, which permits them to place at the head of their various lines such a Trilogy as: "Steinway—Victor—Pianola." Sherman, Clay & Co. have recently opened a big warehouse near the water front capable of housing large consignments of goods, and it will now come particularly handy with this addition to the firm's stock. The public will be made acquainted with further particulars regarding this new addition to the lines of the firm through the columns of the daily papers.

A. M. Wright of Mason & Hamlin was in San Francisco recently on a business trip. Mr. Wright was appointed a short time ago by the Chamber of Commerce of Boston to become a member of the Committee to visit South America on a business tour of representatives of the New England States. Mr. Wright is a cultured gentleman and one possessing many personal traits that make him an extremely popular figure in music trade circles. While here he was the guest of the Wiley B. Allen Co.

Frank W. Teeple of Price & Teeple, was in San Francisco during this month on a business tour. Mr. Teeple is very prominent in the music trade of the United States. Mr. Teeple made his headquarters with the Wiley B. Allen Co., while in San Francisco.

John H. Ludden, representative of the Paul G. Mehlin & Sons Piano Co. of New York, was in this city recently looking after the interests of his firm. Mr. Ludden pays frequent visits to the Pacific Coast and is always a welcome visitor.

Mr. Devine, of the Cecilian Player Co., was visiting in San Francisco this month on matters of interest to

his firm. While here he was the guest of Sherman, Clay & Co.

P. T. Clay of Sherman, Clay & Co., just returned from a trip to the Northwest where he visited the various branches of his firm. Mr. Clay makes periodical trips to that territory looking personally after the interests of the House.

Geo. Q. Chase, of Kohler & Chase, is now in the East on important business for his house. He expects to remain several weeks and upon his return he will no doubt make some announcements of the utmost importance to the piano trade.

W. R. Ragland, the general manager of Kohler & Chase will leave for the East early in May. He will attend the Convention of the Piano Dealers which will take place in Cleveland, O., early in June.

Ferd. Stevenson, of Sherman, Clay & Co., returned recently from a trip to the Northwest, where he visited some of the firm's branch stores.

The Aeolian line which has recently been added to the Sherman, Clay & Co. stock also includes the Weber piano.

Messrs. Perkins and Swords of the Aeolian Co. were in San Francisco during two weeks of last month looking after important business interests. After their stay in this city, they left for Del Monte, where they spent several days and thence went to Los Angeles and back East. Mr. Swords is very well known on the Pacific Coast, having been here quite often. Fred. R. Sherman of Sherman, Clay & Co., was the guest of Messrs Perkins and Swords in Del Monte.

Geo. J. Birkel, of Los Angeles, paid a visit to San Francisco last month. The Birkel Co. is the leading music house in Southern California and Messrs. Birkel and Geissler, who guide the destinies of that distinguished house, are among the leading citizens of our Southern sister metropolis. They are both energetic and aggressive business men and are as greatly interested in artistic matters as they are in commercial events.

E. C. Wood, the genial and enterprising manager of the Baldwin Piano Co., went to Los Angeles this week to visit the Los Angeles Branch of the big Pacific Coast department of the Baldwin Company. Only recently, Mr. Wood returned from the Northwest, where the branches established by him during the last year or two are showing remarkable signs of progress and prosperity.

The Wiley B. Allen Co. are reporting wonderful increase of business in their Angelus Player line. The latest shipments received by that firm included players of the latest styles and improvements, and they are really remarkable instruments.

The Victor Talking Machines are becoming more and more popular as the records of violinists and pianists are improving in character. We have recently heard some records by Frank La Forge and De Pachmann that are truly wonderful in their accuracy.

The Melville Clark Co. has opened a branch for the Apollo Player in this city and Harry J. Curtaz is now in charge. We can not imagine a better arrangement for the Apollo Player people than this and congratulate them as well as Mr. Curtaz on this wise decision.

George W. Bates, auditor of Sherman, Clay & Co., returned from a trip to the Northwest and reports fine progress in the various Northwestern branches of his firm.

TIK-TOK MAN AT THE CORT.

"The Tki-Tok Man," a Fairyland fantasy that promises to take a conspicuous place among the foremost productions in the country of the lighter form of musical and theatrical entertainment, opens a limited engagement at the Cort Theatre, Monday night. It is to be presented under the management of Oliver Morosco, the California impresario, who has done much to place his native state on the theatrical map and bids fair to rank as his greatest and most remunerative success. L. Frank Baum, who is responsible for the book and lyrics, has resorted to a number of his popular Fairyland stories for his stage presentation and has introduced many of his quaint character creations which include Betsy, (the girl from Oklahoma); Hank, her mule; the Tik-Tok Man; the Shaggy Man; Princess Ozma; Queen Ann of Oogaboo; Polychrome; Private Piles of the Oogaboo Army; and many other characters of Mr. Baum's fascinating tales, which have been read by almost every child in the land as well as being familiar to many grown-ups. The story told shows the adventures of the various characters in the search for the Ugly Man in the domains of King Ruggado, the Metal Monarch. Louis Gottschalk has contributed a score of more than ordinary musical worth, the greater part of which is the kind that is readily recalled. Among the musical gems are "So Do I," "Just for Fun," "A Rainbow Bride," "Folly," "The Magnet of Love," "I've Lost My Bow," "An Apple's the Cause of it All," "Dear Old Hank," and "The Clockwork Man." The cast includes Morton and Moore, Eugene Cowles, Dolly Castles, Josie Intropodi, Charles Ruggles, Leona Novasio, Frederick Woodward, Burns and Fulton, Vera Doris, Ethel Pierce and Thomas Meegan. The scenic production is from the brush of Robert Brunton and from the rise of the first curtain, on a beautifully effective shipwreck scene, to the final scene laid in the domain of the Metal Monarch, it is a series of wonderfully attractive, artistic and gorgeous stage settings.

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SAN FRANCISCO, SATURDAY, APRIL 26, 1913.

Price 10 Cents

CALIFORNIA'S MUSIC FESTIVALS AN ACCOMPLISHED FACT, AT LAST

Next Friday and Saturday Afternoons, May 2 and 3, at the Greek Theatre, Will Be One of the Most Important Epochs in the Musical History of the Pacific Coast States, the Occasion Being the First California Music Festival

Over five hundred people will participate in the two programs arranged for the First California Music Festival to be given at the Greek Theatre next Friday and Saturday afternoons. Friday's program is arranged in celebration of the one hundredth birthday anniversaries of Verdi and Wagner. The program will be as follows: First Part, "Verdi" 1.—Overture "Aroldo;" 2—"Aria" (O Don Fatale) from "Don Carlos;" 3—Grand March, "Aida;" 4—Solo "Caro Nome" (Rigoletto); 5—Duet from "Aida." The soloists will be Regina Vicarino and Blanche Hamilton Fox. Second Part, Wagner—1. March—"Huldigungs;" 2—Overture, "Rienzi;" 3—"Dreams" (arranged by Svendsen) 4—"Prize Song" from "Die Meistersinger," sung by Roland Paul, 5—"Wotan's Farewell," and "Magic Fire Scene." The orchestra will number one hundred of our best players.

The offering for Saturday afternoon will be Gabriel Piere's musical legend in four parts, "The Children Crusade" with a chorus of two hundred adults, a chorus of two hundred children, soloists and the complete festival orchestra. The singers will be Regina Vicarino, Virginia Pierce, Mrs. Orin Kip McMurray, Mrs. Thos. Addison, Mrs. Geo. Jensen, Mrs. Gilbert Smith, Miss Eva Gruninger and Messrs. Lowell Redfield, Roland Paul and Charles E. Lloyd, Jr. The chorus of school children forms a most important part in this beautiful work especially in the second part where the children's voices are divided into four parts two of which sing off the stage. The effect with Piere's exquisite orchestration is said to be beautiful in the extreme.

Orchestrally, the work is replete with exquisite passages and a specially beautiful one is the "Intermezzo" played before Part II with violin solo played by Emilio Meriz. This number is often seen on European concert programs. The parts allotted to Mme. Vicarino and Miss Pierce are fitted to their voices as though written for them and the whole work promises to be the finest choral performance ever arranged in this state. The San Francisco Choral Society, Treble-Clef Club, Wednesday Club of Oakland and the Berkeley Oratorio Society are contributing to the choral parts and Paul Steindorff is the general musical director.

The committee of arrangements intends to proceed with the arrangements of next year's festival as soon as this one is an accomplished fact. The seats for both days will be on sale Monday at Sherman, Clay & Co., in San Francisco and Oakland and at Tupper & Reed's, The Sign of the Bear, Sadler's, Glessner, Morse Co.'s and the Students Co-Op. store in Berkeley. The Committee desires to express thanks publicly to the superintendent of music in the Berkeley Schools and her able assistants for their aid in training the choruses of children.

THE HAZEL HESS PIANO RECITAL.

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The piano recital given by Miss Hazel Helma Hess, pupil of Hugo Mansfeldt, at Century Club Hall on Wednesday evening, April 16th was an unqualified artistic success. It would be difficult to select any composition from the fine array of thirteen representative classic works as having been better performed than another. Miss Hess interpreted all of them equally well, or at least with sufficient authority and technical ease to make discrimination very difficult. While personal attractiveness is not usually permitted to form part and parcel of a critical review, we can not resist the temptation to call attention to Miss Hess's charming personality, as it seems to fit so elegantly in an artistic ensemble. Musically, Miss Hess reveals many characteristics that justify one to record her as an exceedingly accomplished and well equipped artist. She possesses above all that assurance and grace of bearing that seems to proclaim the born pianist. Her digital facility is well intended to impress one with the conviction that her technical training has been complete and that her industry and adaptability have combined to overcome the most pronounced difficulties in what we call the bravura style of pianistic art. This trait of

Miss Hess's talent was especially pronounced in her reading of the Liszt compositions. It is rarely indeed that one hears a young pianist give such excellent account of herself in the sphere of brilliant technical execution.

Added to Miss Hess's facile technical accomplishments, there is a pronounced musical instinct that aids her in the reading of the classics and that enhances her purely mechanical aspects of an interpretation with the poetic or emotional insight necessary to complete the musically intelligent reading of a work. This was especially noticeable in the Schubert, Tschaiakowski and Chopin compositions. Associated with this musical instinct as a well developed sense of rhythm which is usually vulgarly characterized as "temperament." This exhilarating sense of rhythm was particularly in evi-

M. Gatti-Casazza, general manager of the Metropolitan is going abroad for the summer accompanied by his wife, Mme. Frances Alda, who made such a success in Walter Damrosch's opera "Cyrano." Next season, Mme. Alda will be one of the concert stars to visit us under the Greenbaum management.

SAN JOSE SYMPHONY ORCHESTRA.

By T. V. Cator, Jr., in San Jose Morning Times, April 9.

The San Jose Symphony orchestra gave the second of the season's concerts last night at the Victory theater and presented a program consisting of Gounod's "La Reine de Saba," March et Cortège, Beethoven's Fifth Symphony, the Overture to "Mignon," and the "Scenes Pittoresques," by Massenet. No vocal artist took part in the program, but W. A. Chase, the San Francisco harpist, rendered two solos upon that golden toned instrument and graciously responded to hearty encores. His numbers were comparatively light, the Melody in F by Rubinstein being the most pretentious, but all were alluringly played and thoroughly enjoyed by the audience.

The Orchestra again acquitted itself with great credit and proved beyond doubt that San Jose has the material out of which an organization of skill and authority might be developed in a very short time under proper conditions, and with the encouragement which is unquestionably well deserved. Mr. Schultheis, without doubt, has ability as a conductor and possesses to quite an extent that stimulating force known as musical temperament, but he made a decided error in judgment in selecting Beethoven's Fifth Symphony for presentation at this early stage of the orchestra's existence. This composition representing as it does a series of fascinating musical episodes, varying from dreamy sentiment to fiery impetuosity, abounds in technical intricacies and requires that tonal suavity and general finish in ensemble and dynamic expression which could scarcely be expected from an orchestra so newly formed and having so few rehearsals.

Another thing, Mr. Schultheis read the Andante a little too slow and the Allegro a little too fast. In fact, it would have been quite impossible for the players in any orchestra to have played all their notes in certain passages at such a furious tempo. However, the musicians responded remarkably well and many parts were played with brilliancy and precision. The other numbers of the program were extremely well done—the rhythmic contrast and coloring being most interesting—and received enthusiastic applause from the audience.

Although the audience was a fair one, it will require larger attendance to support an orchestra such as this, which surely merits all the support that can possibly be given. It is costing the business men of San Francisco in the neighborhood of \$100,000 to keep their orchestra. San Jose has an opportunity of boasting such an orchestra for the mere price of admission without subsidy. Will San Jose appreciate this great advantage, which is only possible through the kindness of the musicians of the Union in demanding so little for their work.

The second of a series of four University recitals under the direction of Prof. Charles L. Seeger, which was so auspiciously begun on Thursday evening, April 3d, was given in Hearst Hall on Thursday evening, April 17th. The principal composers represented were Bach and Rameau, whose works were performed by Miss Fernanda Pratt, contralto, Mrs. Charles L. Seeger, Violin, and Prof. Chas. L. Seeger, piano. The program was as follows: Viola and piano—Bach, Sonata E minor; Contralto and piano—Gluck, Recitative and Aria "Che faro senta Euridice" from "Orpheus;" Haydn, "My Mother Bids Me Bind My Hair"; Eighteenth Century Bergerette, "Phyllis Hath Such Charming Graces;" Violin and piano—Gluck, Air de Ballet, from Orpheus; K. P. E. Bach, La Complaissante; Padre Martini, Gavotte; Contralto violin and piano—J. P. Rameau, "Acquien et Brille Cantata, "pour une voix avec symphonie."



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dence during the reading of that delightful little gem by Poldini entitled "Marche mignonne." We have then in Miss Hess a combination of technical brilliancy, emotional intelligence and rhythmical inspiration—three requirements that combine to make a born pianist and a satisfactory artist. It is not necessary to present any further evidences of the artistic excellence of this event. The complete program was as follows:

Original Theme and Variations, op. 7 (Drangosch), Andante con Variazioni (Schubert), Impromptu, E flat minor (Tschalkowsky), Intermezzo en Octaves (Leschetizky), Romance, F major, op. 51 (Tschalkowsky), Stimmungsbild, op. 1, No. 7 (Medtner), Etude, op. 25, No. 1 (Chopin), Erlkoenig (Schubert-Liszt); Ballade, B minor (Liszt), Mazurka, G minor, op. 24 (Saint-Saens), Marche Mignonne (Poldini), Rhapsody, No. 12 (Liszt); Ungarische Fantasie (for two pianos) (Liszt), Mr. Hugo Mansfeldt at second piano.



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Many celebrated musicians have pronounced its tone wonderful. Last week Christian Sinding, the famous Norwegian composer, remarked, after accompanying my wife and me in a program of his compositions: "What an exquisite tone." Emil Frey, the celebrated Swiss pianist, winner of the Rubinstein prize—Court pianist to Roumanian Queen, and professor at Moscow Conservatory, states "it is a gem." Dr. Paul Ertel, the "premier" Berlin critic and noted composer, pronounces it "of highest merit."

So you may know we are proud of our American Steinway and glad I brought it with me.

Greetings and best wishes from "Vaterland."

Yours very sincerely,

Romeo Frick.

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THE JULIA CULP CONCERTS.

An artist whom no student or teacher of the vocal art nor whom any music lover or musician can afford to miss hearing is Mme. Julia Culp, the famous lieder-singer who has made the greatest success ever achieved by an artist on their first visit to this country. So great is the demand for extra Culp concerts in the East, that San Francisco is to be the only city where this artist will sing on this trip with the single exception of Berkeley. Even Los Angeles will have to be omitted, as the artist's time is so limited and only a very early signed contract with Mr. Greenbaum makes it possible for a few concerts here. This paper has written so much about the art, voice and personality of Julia Culp that there is nothing left to tell. She is one of the world's very greatest artists and it is now up to our public to hear and judge for itself. The same applies to that master-accompanist, Coenraad V. Bos. His work with Dr. Wüllner received such high encomiums from us that to repeat them would be tedious. The combination of Julia Culp and Coenraad V. Bos is a truly great one and cannot fail to be appreciated.

The first Culp concert will be given this Sunday afternoon at Scottish Rite Auditorium at 2:30. Here is the program:

Im Abendroth	Schubert
Die Post	Schubert
Du bist die Ruh	Schubert
Ständchen	Schubert
Ave Maria	Schubert
Der Asra	Loewe
Maedchen sind wie der Wind	Loewe
Lehn' deine Wang	Jensen
Waldegessprach	Jensen
An Ufer des Flusses	Jensen
Bois epais	Lotly
Mignonette	Weewerlin
When I am Laid in Earth	H. Purcell
Long, Long Ago	Old English
Von ewiger Liebe	Brahms
Ständchen	Brahms
Der Schmel	Brahms
Wiegengesang	Brahms

The only evening concert will be given next Friday night, May 1, with the following offering:

Adelaide	Beethoven
Faithful Johnnie	Beethoven
The Cottage Maid	Beethoven
Freudvoll und leidvoll	Beethoven
Die Trommel geruehet	Beethoven
Du bist wie eine Blume	Schumann
Waldegessprach	Schumann
Mondnacht	Schumann
Fruehlingsnacht	Schumann
Pendant le bal	Tschaikowsky
Es muss ein Wunderbares sein	Liszt
Angehoell der blonde crin	Liszt
Bergere, leger	Weckerlin
Maman, dites moi	Weckerlin
Verborgenhelt	Wolf
Im dem Schatten meiner Locken	Wolf
Tretet ein hoher Krieger	Wolf
Er ist's	Wolf

The farewell Culp concert is announced for Sunday afternoon, May 4, with this offering:

Heimliches Lieben	Schubert
Suleika	Schubert
Ungeud	Schubert
Wiegengesang	Schubert
Befreit	Strauss
Morgen	Strauss
Heimliche Aufforderung	Strauss
All Through the Night	(Welsh)
The Cottage Maid	arranged by Beethoven
At Parting	Rogers
Wiegengesang	Dutch Song by Cath. van Rennes
Zonnelied	Dutch Song by Cath. van Rennes
Feldensamkeit	Brahms
Vor dem Fenster	Brahms
Das Maedchen spricht	Brahms
Wie komm' ich denn zur Thuer	Brahms
O hebliche Wangen	Brahms

Seats are on sale at Sherman, Clay & Co.'s and Kohler & Chase's and on Sunday all day at the Hall.

The Berkeley Musical Association will give the fifth concert of its fifth season at Harmon Gymnasium of the University of California on Monday evening, April 28th. The soloist will be Mme. Julia Culp, the renowned Dutch Lieder singer.

A. D. Hunter, secretary of the Southern California Music Teachers Association was in San Francisco last week and was a caller at the Musical Review office. Mr. Hunter is one of those energetic and enthusiastic musicians who keep things humming in the Southern metropolis. He is one of the moving spirits in the progress of the Teachers' Association and also of the Peoples' Orchestra which is making such an unprecedented success. This was Mr. Hunter's first trip to San Francisco in years and he was surprised to note the fine appearance of this city, seven years after the fire.

Hother Wismer gave a very successful concert at St. Francis Colonial Ballroom last Tuesday evening. The event was well attended. It occurred too late for review in this issue, but we shall be pleased to publish a detailed report in the next issue of this paper.

E. STANDARD THOMAS RE-TURNS FROM EAST.

Well Known and efficient Vocal Instructor Resumes Again His Classes at His Beautiful Berkeley Studio at La Loma.

E. Standard Thomas, the well known and efficient Berkeley tenor soloist and vocal educator returned to California after a year's absence in Eastern musical centers. During his sojourn in the East, Mr. Thomas taught in various schools and he was especially engaged by a Boston society to investigate the vocal departments in the different colleges and conservatories throughout the East and middle West. He also gave lectures and talks upon "Mentality as Applied to Vocal Education." At Lombard and Knox Colleges in Illinois, Cornell College in Iowa, Indianapolis Conservatory of Music and the Lincoln musical college of Nebraska, Mr. Thomas gave teacher instruction. While visiting Chicago he was the guest of Dr. Ziegfeld, head of the Chicago Musical College.

During his absence, Mr. Thomas made an especial study of the musical colleges, colleges with musical departments and conservatories of music in the East, and he came to the conclusion that all these institutions were exclusively conducted on a commercial basis. This means that they require a maximum of service for a minimum of recompense. This condition leads naturally to the employment of teachers on a purely economical basis, instead of a foundation of efficiency, for it is but natural that wherever insufficient salary is paid there must naturally exist insufficient competency. One of the managers of a prominent college assured Mr. Thomas that the head of the vocal department received \$575 per year. Mr. Thomas is certain that such a system of employing teachers is not likely to secure satisfactory results.

In speaking further of existing conditions in Eastern musical educational institutions, Mr. Thomas said that colleges and conservatories endeavor to secure the services of pupils of well known and successful teachers as instructors, because they are able to get them at very low salaries. This is one of the greatest drawbacks in Eastern conservatory education inasmuch as pupils are invested with the responsible duties of educators before they have attained the necessary qualifications by practical experience. A system based on this principle must necessarily be deficient and superficial. The vocal department, as a rule is considered merely as an adjunct to the school—as practically a necessary evil. Over sixty-five per cent. of the vocal teachers employed at such departments are primarily piano teachers, and teach vocal art as a side issue. The real blame for this state of affairs must be placed with the Boards of Directors of these colleges or schools because the spirit of economy, instead of efficiency, emanates from them.

Many conservatories and colleges, in fact most of them, use their vocal instructors as "singing advertisements." That is to say they "solicit trade" by means of asking their vocal teachers to sing at concerts outside the college, for which services they do not receive any remuneration. This naturally leads to frequent changes in the college faculty with the obvious result of weakness in the personnel of the schools. Mr. Thomas claims that the fraternal and collegial association among Eastern musical educators is even less pronounced than it is in the West. A very prominent vocal teacher of Chicago told Mr. Thomas that during her long residence there, he was only the third vocal teacher who called on her to chat about her work. Mr. Thomas found it practically impossible to enter a studio of a teacher and secure information regarding various modes and ideas of instruction. Everyone seemed to be afraid of him. There was a decided lack of hospitality and a pronounced unwillingness to discuss matters of mutual interest. Mr. Thomas claims that in California, hospitality and freedom of exchange of opinions are among the leading advantages in musical culture.

Among the prominent musical educators Mr. Thomas met in Chicago was Kenneth M. Bradley, director of the Bush Temple Conservatory. Mr. Bradley has some excellent ideas of his own and conducts his school on the right principle. He is just now entertaining plans regarding a National Conservatory of Music. His idea in this respect includes three main schools of not more than four hundred students each. One of these to be in Chicago, one in Washington and the other probably in Los Angeles or some other important Pacific Coast city. These schools may be accredited to colleges like other educational institutions now accredited to colleges or universities. The idea of having three schools is to get them within easy access of people residing in various parts of the country. The benefit to the individual from these schools is considered very great. Personal advice is to be obtainable as to the kind of study a student should follow, so that a line can be drawn between those who want to take up music as a profession and those who merely want to study for reasons of accomplishment. Mr. Bradley thinks that

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"THE CHILDREN'S CRUSADE"

Painting by the Celebrated Artist, Herford. Gabriel Pierne's Cantata to be Presented During the First California May Festival at the Greek Theatre Next Friday and Saturday Afternoons, May 2 and 3.



Universities should not attempt to manage a conservatory, but they should merely include a general education along the line of musical culture. In other words, they should only create a demand for a thorough musical education, but should not supply such demand.

FAMOUS BOW-MAKER SETTLES IN CALIFORNIA.

Violin players will be interested to learn that a famous violin bow-maker has located in California recently. His name is Nürnberger-Süss, and his residence is in Navato, Marin County. He is a native of the well-known musical city of Markneukirchen in Germany and he is the grandson of Chr. Süss, the celebrated bow-maker, of whom he was also a pupil. There is no possible phrase of the art of bow-making that Mr. Nürnberger has not studied thoroughly and he is therefore able to meet the most complicated requirements. In Germany, Mr. Nürnberger was associated with the most prominent violin makers, and in Europe as well as America, many a Nürnberger bow is used by famous artists. This distinguished member of the rare vocation of bow-makers had no reason to be dissatisfied with his success at home. But the fact that not less than four-hundred bow- and violin-supply makers have settled in the well known manufacturing city of Markneukirchen, impelled Mr. Nürnberger to seek a field less subject to oppressive competition, and so he decided to come to America where bow-makers are not too numerous and where there is a tariff that imposes 45% duty on imported violin-bows. Any intelligent violinist will therefore appreciate the advantage to be derived from the proximity of a man of such distinguished reputation, where a really fine violin-bow of the greatest workmanship can be secured at prices from which the import duty of 45% less the big profits of the middle man are deducted. That such enterprise as that of Mr. Nürnberger deserves the heartiest support and encouragement on the part of professional and amateur musicians should be a self-evident proposition.

ALCAZAR THEATRE.

"The Woman," one of David Belasco's latest successes, is to be given its first presentation in a stock theatre next Monday evening and throughout the week at the Alcazar, with Charles Waldron leading a carefully-chosen cast. No recently-launched play bearing the Belasco trademark has been received with more popular enthusiasm that this stirring exposition of political life in the national capital, as is attested by the fact that it ran a year on Broadway, six months in Chicago and a season on tour.

Soon after her exceedingly successful farewell recital Miss Enid Brandt left for Europe where she expects to remain about a year giving concerts. No doubt her many friends wish her all the success possible.

RECEPTION TO MISS EMMA THURSBY.

Residence of the Misses Withrow on Pine Street the Scene of Brilliant Social Function in Honor of Great Artist.

One of the most successful and brilliant social musical functions of the season took place at the residence of Miss Marie Withrow, 2016 Pine Street, on Friday evening, April 18th. The handsome and spacious parlors of this artistic home were thronged with members of the San Francisco Music Teachers Association for the purpose of doing homage to Miss Emma Thursby, one of the greatest concert and oratorio singers of two or three decades ago. It was a brilliant scene revealing leading members of the profession, recruited by critics and prominent music patrons, in their festive attire and in a very happy mood. It was indeed an object lesson in the advantages to be derived from personal associations on the part of those in whose care rests the musical prosperity of our community. Events of this nature are better adapted to cement the kindly feeling among leading spirits in music than all the resolutions or by-laws of an organization, and if plans could be promulgated by which representative musicians and music patrons could meet occasionally on a footing of mutual social equality, many important projects could be launched and successfully brought about. Anything almost impossible to secure by means of conventional and strictly parliamentary proceedings could be easily adjusted by means of social events intended to cement friendships and create mutual regard and esteem. It is one of this paper's dearest wishes that a genuine musicians' club could be formed, the object of which would be to unite

During the evening an excellent program was presented—a program redolent with dignity and professional efficiency—not a pupil recital likely to mar the serious atmosphere of a social event of representative musical proportions. It was a program that could be listened to with undivided pleasure and satisfaction. It was a program that presented members of our musical cult sufficiently versed in the requirements of our art to impress favorably even those of us who are compelled to listen to music as a matter of every day vocation. Those represented on this exemplary informal program included: Carlos Troyer, the distinguished authority on Indian music and the successful instructor of vocal art, Miss Nellie L. Walker, soprano, an exceptionally gifted exponent of Indian lyrics associating a fine voice with unusual histrionic qualities, Miss Katherine Golcher, a concert soprano possessing many intellectual advantages backed by a very pleasing vocal organ, Blanche Hamilton Fox, the distinguished operatic mezzo soprano who has gained artistic triumphs throughout the musical world and whose magnificent voice and matchless art came here to the fore, Miss Fernanda Pratt, the truly remarkable contralto soloist, who has forged ahead very rapidly in this city during the last few months and who sang magnificently on this occasion, and finally the Lorelei Trio, an exemplary organization of female voices and of vocalists singularly well adapted to the correct and efficient exploitation of vocal ensemble music. This trio is comprised of Flora Howell Bruner, soprano, Louise de Salle Rath, soprano, and Pearl Hossack, alto.

A few years ago Miss Emma Thursby was a musical factor of international importance. Many of those who greeted her last week had the pleasure to hear and admire her in concert. Miss Thursby was accompanied by her sister. Both ladies are here on a visit to friends in Oakland. The Music Teachers Association of San Francisco was officially represented by President John C. Manning, and the Music Teachers Association of California was officially represented by President Henry Bretherick.

ALFRED METZGER.

BLANCHE KAPLAN'S FAREWELL RECITAL.

A Very Skillful and Naturally Endowed Young Exponent of Pianistic Art Appears Before Large Audience Prior to Departure for Europe.

What may easily be termed a truly delightful and genuinely meritorious musical event was the farewell piano recital given by Blanche Lillian Kaplan at Scottish Rite Auditorium on Tuesday evening, April 15th. This was the first time that we had the opportunity to hear this talented and splendidly endowed young musician, and we are glad to admit that whatever has been said of the artistic qualifications of Miss Kaplan has not been exaggerated. Devoid of any unpleasant eccentricities, possessed of a dignified and easy bearing and equipped with a very pleasant personal appearance, Miss Kaplan is well fortified to make a very favorable impression upon her audience from the very beginning of her program. It is a very gratifying task to record the fact that this exceedingly favorable impression made by Miss Kaplan before the beginning of her performance is decidedly strengthened the further she progresses in her program. The series of pianistic compositions which comprised the evening's event were not only of a distinctly representative classical character, but they were also exceedingly difficult and prior to hearing the young artist one would have believed some of them to be almost beyond her powers of comprehension. But the longer one listened the more firmly did one become impressed with the wonderful mental as well as physical endurance of the young pianist, and the reader was one to admit that she was fully competent to interpret the program with an artistic adherence to its genuine musical import.

There are many qualifications necessary to create a real pianist, but not one of them is more designed to designate a born musician than ease of deportment at the piano and absolute confidence in one's accomplishments—without permitting such confidence to degenerate into self-assurance or self-consciousness. Miss Kaplan meets these requirements to a marked degree. She is a musician first and a performer afterwards. She keeps herself strictly within the prescribed borders of serious musicianship, and does not permit outward influences to disturb her serenity or weaken her artistic attitude. She is absolutely sure of her technical resources before she attacks an exceptionally difficult passage and for this reason she plays this passage to the end without a hitch and without any hesitating halts or repetitions. She has also made up her mind regarding the intellectual aspect of a phrase before she begins it, with the result that her musical periods are well rounded out and redolent with that poetic meaning which their author has invested them with. Whatever may be necessary for a firm musical foundation S. G. Fleischman has certainly established in the mind of Miss Kaplan. Her visit to Europe can not add anything else to her present pianistic knowledge, except by experience, association and a broadening of one's musical horizon—problems that are principally associated with one's personal intellectual development and physical growth, but which have nothing in common with elementary and theoretical musical education.

The fact can not be denied that Miss Kaplan possesses all those tell-tale characteristics that proclaim the talented and well adapted musician. It is not premature to predict here that in case she is able to take advantage of certain opportunities that she will gain recognition in the musical world. We sincerely hope that these opportunities will not be withheld from her, and in such case San Francisco will add another efficient artist to the already good list which it has to its credit in the musical world. The program rendered so exceedingly well by Miss Kaplan was as follows: (a) Prelude and Fugue Op. 35, No. 1, E Minor (Mendelssohn), (b) Sonata

Op. 53 (Waldstein) (Beethoven); (a) Aria: "Harmonious Blacksmith" (Handel), (b) Tambourin (Rameau-Godowsky), (c) Rhapsodien Op. 79, No. 2 G Minor (Brahms), (d) Choeur des derviches tourneurs (Beethoven-Saint Saens); (a) Gondoliera (Moszkowski), (b) Valse Impromptu in A flat (Liszt), (c) Scherzo Op. 54, No. 4 (Chopin).

The California Trio, and Howard E. Pratt, tenor, announce two concerts at the studio of Miss Elizabeth Westgate, in Alameda, closing the season. The trio comprises Miss Westgate, piano, Arthur Garcia, violin, and Malin Langstroth, cello, and for the two years of its existence it has given frequent delightful concerts at Miss Westgate's studio, besides engagements on various occasions. Mr. Pratt's fine voice is one of the most in demand in the transbay cities, and in Oakland, where he lives, his studio is one of the busiest. Mr. Pratt is also tenor in Temple Beth Israel, in this city, and in St. John's Presbyterian Church, Berkeley. In the latter church Mr. Pratt is also the choir director. The studio concerts of the Trio are always invitational, and sixty guests enjoy the program.



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our musical elements, and not brings it at logger-heads. Rules and regulations that permit one member of the profession to vent his spleen on another member of the profession by registering objections of a personal nature to the admission in a club are not likely to promote the best interests of the profession or the art in any community.

We met prominent members of the profession on this occasion who admitted to us that this was the first time they had an opportunity to meet their colleagues on a pleasant, friendly and social footing. They were delighted and they were exceedingly favorably impressed by this pleasant experience. From the general good fellowship and fraternal sentiment that we noticed on this occasion we are convinced that the time is quite propitious to take preliminary steps in the organization of a genuine musical club of social pretensions making membership eligible to both ladies and gentlemen (and we use these terms in their ethical meaning) and the purpose of which club should be to promote mutual esteem and good will and to do homage to visiting artists of international and national reputation. We have tried several times to personally organize such a club, but somehow, we have met with obstacles among the very people who should be most anxious to see such a club prosper. Of course, it would be suicidal to permit such a club to engage in musical "politics" or similar schemes of self promotion. Our idea rests simply on the social and fraternal aspects of such an organization and upon the necessity for professional courtesies to be extended to visiting artists by our prominent musical elements of both an active and a passive nature, that is to say of both musicians and music patrons of unquestionable standing and honesty of purpose. We sincerely believe that such a club could be organized in the Bay cities, and we have not yet given up the hope that our pet plan will be adopted.

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ORPHEUM.

The Orpheum announcement for next week will repay careful perusal for it contains an exceptionally fine list of attractions. An entire vaudeville performance condensed into one act is probably the most succinct description of the mono-drama-vaude-logue which Henry E. Dixey will present. No star on the stage today is gifted with the remarkable versatility of Mr. Dixey. He is equally at home in sentiment or comedy and there is no kind of stage entertainment that he is not thoroughly proficient in. Quite a number of years have elapsed since he starred at the Baldwin Theatre at the head of a company of sixty and took the city by storm in Adonis. The reason of his long absence is due to the fact that managers insist on keeping him in New York where he is the idol of the playgoing public. Colonel J. A. Pattee and his Company of "Old Soldier Fiddlers" who play solely by ear will be another interesting feature. The consist of three union and two confederate soldiers and they play the old-time war tunes and indulge in the pastimes of the camp. Their act is the only one of its kind in vaudeville and never fails to excite the patriotic enthusiasm of the audiences for all of the men who take part in it have fought and bled for their country. From the sands of the desert come Bobker's Whirlwind Arabs who will exhibit their skill in Pyramid building and whirlwind tumbling. The troupe numbers eleven and nothing to equal it has ever been presented in vaudeville. Harry B. Lester will introduce in his monologue his impressions of numerous theatrical stars. His ability as a raconteur is great and he possesses a keen sense of humor which he exhibits in a jovial manner which appeals strongly to the audience. One of his best imitations is that of the late Sir Henry Irving, England's favorite tragedian.

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The pupils of Wilbur McColl gave a delightful organ recital at the College of the Pacific on Monday evening, April 14th. They were ably assisted by Miss Estelle Franklin and Amos Clark, two vocal pupils of Miss Nella Rogers. The program, which was excellently presented was as follows: Organ Solos—Fugue in G minor (Bach), Love Song (from the Indian Suite), (MacDowell), Mr. LeRoy V. Brant; Organ Solos—Minnetto (Steane), Reverie (Rogers), Miss Ada Saline; Vocal Solo—Beloved, It Is Morn (Aylward), Miss Estelle Franklin; Organ Solos—Melody in D flat (Faulkes), March in C (Faulkes), Mr. Oliver Irons; Organ Solos—Fugue in D minor (Bach), Concert Caprice (Kreisler), Miss Iva Rogers; Vocal Solo—With Joy the Impatient Husbandman (Hayden), Mr. Amos Clark; Organ Solos—Meditation (d'Every), Toccata (d'Every), Miss Marguerite Deacon.

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—AND—

Miss Alvanita Wolfskill

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Assisted By

Miss Eula Howard

The "Petite Princess" of the Piano

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Tuesday Evening, May 6th, 1913

at 8:30 o'clock

Reserved Seats: \$2.00, \$1.50 and \$1.00, for sale at Sherman Clay & Co., on May 2d and after.

Madame de Pasquali and Miss Wolfskill will sing old duets formerly sung by Patti and Scalchi.

Other California Dates are as Follows:

Los Angeles, Temple Auditorium, May 9, 1913
San Jose, Victory Theatre, May 13, 1913
Oakland, Oakland Hotel, May 14, 1913
Fresno, Barton Opera House, May 17, 1913
Santa Barbara, May 20, 1913
San Diego, May 23, 1913

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Clara Butt, Contralto, Kennerly Rumford,
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Mischa Elman, Violin Virtuoso
Brabazon Lowther, Baritone
Marcella Sembrich, Prima Donna Soprano
Mlle. Adelaide Genée, with Orchestra
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Maud Powell, Violiniste
Albert Janpolski, Baritone
Mme. Gerville-Reache, Contralto
Claude Cunningham, Mme. Corinne Ryder-
Kelsey in joint recital
Yolando Mero, Pianiste
Kitty Cheatham, Diseuse
Mme. Hortense Paulsen, Soprano; Dorothy
Temple, Soprano; Beatrice Fine, Soprano; Es-
ther Plumb, Contralto; Clifford Lott, Baritone;
Ellen Beach Yaw, Lyric Soprano.

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HERBERT RILEY'S TRIBUTES.

What Two Well Known Writers on Musical Matters Have to Say About the Able Cello Virtuoso Who Recently Located in San Francisco.

An article entitled "The Violoncello and Its Literature" written by Frances Walker appeared some time ago in a Tacoma paper and we quote from it as follows:

The settling in this city of such an artist as Herbert Riley makes one hope to see a growing interest in his instrument—the cello. If there is one term that describes the tone brought from a fine cello by a good player it is the word "noble." Mr. Riley gets in a high degree nobility of tone so that one's ear is filled and one's taste satisfied with massive phrase after phrase. Something like that rich tone can be learned very quickly by the amateur—to play simple and telling sustained melodies on the cello is not so difficult as is generally supposed. A boy or girl in school perhaps, so young as to use at first a small instrument, or a man in business whose time for study is limited, can learn to play musically in six months, so that the family or neighbors do not have to move out.

The technique for amateurs is a fraction of that required for making professional artists. It is the same with the violin, and if our younger people would set about the study of string instruments we should soon have in our homes the most delightful and educative type of music with all the combinations for which the musical literature is ready to hand. Some might feel the first cost—the purchase of an instrument. It is not great. Good cellos for beginners can be bought for \$30.00 small sizes even less. From that they run, like the violins, to fabulous figures. The highest priced cello is a Stradivarius that was owned by Piatti, the Italian cellist, who had most of his career in England. It was made in 1720. After Piatti's death in 1891 it was sold for \$20,000 to Robert Mendelssohn, a nephew of the famous composer, and is still in the possession of the



AUG. NUERNBERGER-SUESS

The Famous Violin Bow-Maker Who Recently Located in Novato, Marin County.

Mendelssohn family in Berlin. One of Herbert Riley's two fine instruments was made by Alessandro Gagliano of Naples and is valued at \$2,000.

Another article in one of the papers published in the Northwest was written by Vera Poppe, and was as follows:

Mr. Herbert Riley, violoncello virtuoso, whose first season in America has made him one of the most popular artists and has conclusively established his reputation as one of the foremost 'cellists of the younger school, has decided to spend another season in this country and will be available throughout the coming season for orchestral, concert and recital engagements. Born in Brazil of English-Spanish parentage and educated in Germany, Mr. Riley happily combines German thoroughness with the temperament of the Latin race which makes his playing at all times intensely interesting and which has undoubtedly been the cause of his immediate popularity with American audiences admittedly the hardest to please.

Mr. Riley gave evidence of unusual musical talent at the comparatively early age of twelve years when he for the first time appeared as a 'cellist before the public. He received his musical training in Hannover, Germany, as a pupil of Professor Steinmann, later pursuing his studies under Professor Heinrich Gruenfeld of Berlin, and finally working with Anton Hekking, the great Dutch cellist who resides in Berlin and who is universally beloved by the American concert public. Anton Hekking whose favorite pupil Mr. Riley was, predicted a great future for him and the immediate recognition which Herbert Riley found in Europe and America leaves no doubt that the prophesy is coming true.

A DELIGHTFUL RECEPTION.

A delightful reception was given Friday evening, April 11, by Miss Beatrice Clifford in her Berkeley Studio, acting as joint hostess with Mr. and Mrs. E. Lee Hall who opened their pleasant home adjoining the studio. The reception was given in honor of Warren D. Allen, the organist and pianist, and his bride who was well known as Miss Esther Hauk, the singer. The house was beautifully decorated in white and pink, most

of the roses, lilac and maiden hair coming from San Rafael. The studio to which all adjourned about 9:30 was decorated in green and gold. Miss Clifford opened the program with one of the most beautiful of the Chopin Etudes (op. 10, No. 3) and was followed by an exquisite violin solo by Mrs. Thatcher (nee Claire Ferrin), Coleridge Taylor's "Gypsy Song." Reply to an enthusiastic demand, she played as encore a dainty menuetto by Veracini.

Then Mrs. Allen sang with charming grace and animation two Brahms Songs "Wie bist du meine Königin," and "Ständchen," and a very pretty song "My Shadow," the words of which were written by a Berkeley woman, Mrs. Bourke, and the music by Warren D. Allen. This song which was heard for the first time should be in great demand. It is both original and charmingly adapted for the voice, and the audience could not be satisfied till the song had been repeated. Harry L. Perry then kindly sang several delightful songs ably accompanied by Mrs. E. E. Young and was followed by two clever piano solos by Mr. Allen. The program closed with a Sinding Trio for two violins and piano played by Mrs. Thatcher, Mrs. Kistler and Miss Clifford. Over one hundred guests were present, among them many well known musicians, a number coming from San Francisco. It is these evidences of good fellowship, friendly interest and mutual encouragement which are one of the most important phases of the local musical life. It is the home life of music, as it were, and will do much to uphold the high standard of musicianship. The party returned to Mrs. Hall's for refreshments and dancing was continued till a late hour.

CORT THEATRE.

Oliver Morosco's fairyland fantasy, "The Tik-Tok Man of Oz," was disclosed to a San Francisco audience for the first time last Monday night, at the Cort Theatre. The judgment of that audience was decidedly evident before the action of the piece had proceeded very far. In exceedingly emphatic fashion the stamp of approval was put on the production, if the most obvious enthusiasm is a criterion. The first night audience applauded in most riotous fashion, demanded speeches from the author and producer, encored every number, forced the cast to give curtain call after curtain call, and left the theatre humming and whistling the song hits. Wherefore it may truly have been called an "auspicious occasion." Since then the Cort has known crowded houses, which would seem to be proof positive that "The Tik-Tok Man of Oz" has emphatically caught the town. The matinees have been packed with youngsters, for naturally the creations of L. Frank Baum's fancy make an especial appeal to children.

Louis F. Gottschalk has set Baum's lyrics to charming melody and the descriptive music is particularly delightful. The composer himself conducts the augmented orchestra. "The Tik-Tok Man of Oz" is wonderfully produced. Elaborateness in its ultimate expression is the keynote of the performance. Expense has obviously not been spared in any detail of the presentation. Scenery, costumes and effects are among the most lavish that this city has known. The cast is excellent. Individual hits have been scored by Morton and Moore, who play the Tik-Tok Man and the Shaggy Man, respectively, in whimsical fashion. Eugene Cowles, as Ruggedo, shows that he still possesses the ringing voice as of yore. Dolly Castles is a dainty Polychrome, the Rainbow's daughter. Two new stars were added to the cast on Wednesday night, and made emphatic hits. They are Edith Decker and Charles Purcell, the latter being the clever portrayal of the name part in "The Chocolate Soldier" who appeared at the Cort on the occasion of the last two visits of that comic opera. The second big week of "The Tik-Tok Man of Oz" starts this Sunday night.

YSAYE.

There are a few artists in this world whose reputation is such that words fail to convey their true status to the public at large. Such an one is Eugen Ysaye, the master violinist, and the mere fact that his colleagues such as Kubelik, Kreisler, Marteau, Zimbalist, and others of the greatest prominence all acknowledge the position of Ysaye in the world of music, and all love him both as a man and as a musician, is the highest kind of a testimonial that can be published.

Eugen Ysaye is a master of all schools of violin playing; he is a musician of the highest order; he is an exceptionally fine conductor and as an interpreter of the classics he stands alone—he is in a class by himself. A virtuoso who can capture an audience with a Bach or Viotti Concerto with as great ease as he can with a Mendelssohn or Tschalkowsky work must indeed be a genius and a master in every meaning of these words.

Manager Greenbaum may be considered most fortunate in having secured such an attraction as Ysaye for the closing of the season. Four great programs will be given at Scottish Rite Auditorium, as follows: On Sunday afternoon, May 11th, Ysaye will play the "Sonata" in D major by Mozart, Mendelssohn's "Concerto" in E minor, Wilhelmj's transcription of the "Prize Song" from Wagner's "Die Meistersinger," Wieniawski's "Faust" Fantasia, and "L'ointain Passe" by Ysaye.

On Tuesday night, May 13th, the program will consist of "Sonata" No. 2 in G minor, Grieg, "Concerto" in G minor, Bruch, "Albumblatt," Wagner-Wilhelmj, "Old Mute," Ysaye, "Rondo Capriccioso," Saint-Saens, and on this occasion M. Ysaye will introduce to us his son, Gabriel Ysaye, with whom he will play the "Concerto" for two violins by Bach.

The third concert will be given Thursday night, May 15th, when Beethoven's "Kreutzer Sonata," Saint-Saens' "Concerto" in B minor, "Poeme" by Chausson, and works by Schumann, Kreisler and Chabrier-Loeffler, will be given.

In order to avoid delay in announcing the program for Sunday, May 18th, which was originally announced as a "request" program, the following list of works has been announced: "Sonata" in G major, Beethoven, "Concerto" No. 2, in D minor, Wieniawski, "Sonata" for two

violins in G minor, Handel, played by Ysaye and his son, and works by Brahms, Kreisler, and others. The pianist with Ysaye will be M. Camille Decreus, and in addition to his work as ensemble player and accompanist, he will play a group of solos on two of the program. M. Decreus was here with Mme. Calve some seven years ago. Mail orders for the Ysaye concerts will now be accepted. Address them to Will L. Greenbaum at Sherman, Clay & Co.'s, or Kohler & Chase's.

KOHLER & CHASE MUSIC MATINEE.

During the current season of Music Matinees at Kohler & Chase Hall there have been added many new features, but somehow the supply of new ideas does not yet seem to have been exhausted. This Saturday afternoon, April 26, there will be again a new feature introduced which will consist of the introduction of a vocal trio comprised of leading vocalists of San Francisco. This Trio is known as The Lorelei Trio and it includes Flora Howell Bruner, Louise de Salle Rath and Pearl Hossack Whitcomb. Everyone of these ladies is prominently identified with leading musical clubs and has gained individual triumphs in public and private events of importance. The three artists possess excellent voices and, thanks to their experience and accomplishments, they have acquired sufficient assurance to give artistic and intelligent readings of high class work of musical literature.

The Trio will sing Liszt's Lorelei and Moszkowski's Waltz Op. 34 No. 1, while Mesdames Bruner and Whitcomb will sing a Duet by Brahms entitled "Gipsies." There will be the customary instrumental selections for the player piano and the pipe organ and the entire program has been arranged according to the highest artistic principles. The following numbers will be rendered: Concerto Op. 16 (third movement) (Grieg), The Player Piano (by request); The Lorelei (Liszt), Lorelei Trio, with player piano accompaniment; Impromptu Mazurka Op. 302, No. 4 (Bohm), The Player Piano; Gipsies (Les Bohemiennes), (Brahms), Mesdames Bruner and Whitcomb, with player piano accompaniment;



COENRAAD V. BOS

The Eminent Pianist-Accompanist Who Will Appear With Julia Culp Next Sunday.

Waltz Op. 34, No. 1 (Moszkowsky), Lorelei Trio, with player piano accompaniment; Kammerli Ostrow (Rubinstein), The Pipe Organ.

Professor and Madame Joseph Beringer, of the well known Beringer Conservatory of Music in this city, and Harry Samuels, the violinist, will hold the semi-annual examination of the piano, vocal and violin classes at the Ursuline College in Santa Rosa, on Wednesday, April 30th. Prof. Beringer will formally open the examination with a lecture on "The Use of the Pedal as a Branch of Piano Study," and Madame Beringer will make a few interesting remarks on vocal art. The remainder of the day will be devoted to the examination of the pupils, and the granting of diplomas. The Beringer Conservatory of Music is affiliated with the Ursuline College.

William Henry Cloudman, representing C. A. Ellis of Boston, was in San Francisco, last week, acting in the interests of Geraldine Farrar and Fritz Kreisler, both of which artists will visit this Coast next season. Miss Farrar will give a concert in this city on October 5th, and she will also appear once in Oakland. Both Miss Farrar and Mr. Kreisler will be under the local management of Frank W. Healey. It is understood that Mr. Kreisler will be one of the soloists at the next symphony season.

The musical and dramatic committee of the University of California, announces that the Half Hour of Music in the Greek Theatre, last Sunday afternoon, was given by the University Cadet Band, which, under the leadership of Captain Leroy W. Allen, has attained an excellence never before achieved by it. The program was as follows: March, the National Emblem, Bagley; Overture, The Bridal Rose, Lavalle; Medley, War Songs, Laurendeau; Duet for cornet and baritone, The Miserer from Verdi's Il Trovatore; Selection from Lù der's "The Prince of Hilsen."

Mrs. E. W. Florence will give a song recital at Sequoia Club Hall on Tuesday evening, May 13th. Mrs. Florence will be assisted by Miss Lillian Devendorf, violin, and Dr. H. J. Stewart, piano.



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LARGE ATTENDANCE AT WITZEL CONCERT.

The second concert of the season by the Witzel Trio, which was given in Kohler & Chase Hall, included one novelty, a trio in D major, Op. 1, by E. W. Korngold. This has four movements, Allegro, non troppo, Scherzo Allegro, Larghetto and Allegro molto. It was performed for the first time. The offerings of the evening also included a trio, No. 1 in F major opus 18, Saint-Saens, and a concerto for violin and cello, written for orchestra also, op. 12, by Brahms. With this wide range of music the program was very rich in suggestiveness and in genuine musical merit. The work of Korngold proved to be very pleasing, and it received its due meed of unsolicited approbation. The Brahms concerto, which was played with piano accompaniment in lieu of orchestra, by Mrs. J. F. Witzel, gave a fine opportunity for the merits of both the cello and violin, respectively played by Richard P. A. Callies and Milton G. Witzel, and this received the warmest applause of the evening. The Saint-Saens trio made a particularly happy opening for the entertainment. Of the four movements, the Scherzo was the best. The audience was quite large and duly appreciative.

Mr. and Mrs. Pierre Douillet will give a Pupils Recital at Native Son's Hall on Saturday evening, April 6th. The program will include piano and vocal compositions and, taking the last concert given by the pupils of these exceedingly able instructors as a criterion, those who will attend will surely spend a most enjoyable evening. The program will be as follows: (a) Autumn Song (Mendelssohn), (b) Sweet Zephyrs (Mozart), Misses Ila Lloyd and Eva Gunn; Andante and Polonaise (Chopin), Mrs. Myrtle Allison Smith; Loreley (Liszt), Miss Hulda Rienecker; Rondo E flat (Weber), Miss Agnes Christiansen; (a) A Rose in Heaven (Trotter), (b) A Bowl of Roses (Clarke), Elwood Gray; (a) Nocturne (Grieg), (b) Hungarian Rhapsodie (Liszt), Miss Ruth Thompson; Bell Song from Lakme (Delibes), Miss Eunice Gilman; Ballad a flat (Chopin), Miss Marion Harmon; Air from Orpheus (Gluck), Miss Clarita Velch; (a) Nocturne F sharp (Chopin), (b) Etude after Paganini (Liszt), Mrs. Claire Bailey Darimon; Scene and Duo from Aida (Verdi), Aida—Miss Hulda Rienecker, Amneris—Miss Nellie Stone. Mrs. Wm. Henry Anks, accompanist.

The pupils of Frederic Biggerstaff gave a very enjoyable Matinee Recital at the Horton School, Oakland, on Saturday afternoon, March 29th. The following excellent program was skillfully rendered: Part I.—Jakowlak (Paderewski), A la bien Aimee (Schuett), Miss Margaret Stevenson; Berceuse, Polonaise, C sharp minor (Chopin), Miss Mabel Wright; Arabesque in forme d'Etude (Leschetizky), Prelude, G minor (Rachmaninoff), Miss Carol Eberts; Corisande (Willed Sanderson), Good Morrow, Gossip Joan (old English), (Arranged by A. L.), Miss Golden Hulin, Miss Ruth McGargar, accompanist; Part III.—Allegro from Sonata, D minor, op. 31 (Beethoven), Etude, C sharp p. 25 (Chopin), Wiedmung (Schumann-Liszt), Mr.

Louis Von Hergert; Chant d'Amour (Stojowski), Waldesrauschen (Liszt), Miss Marjorie Wentworth; Songs My Mother Taught Me, Christina's Lament (Humoresque) (Dvorak), Miss Goldie Hulin; Prelude, B flat major, Impromptu, G flat major (Chopin), Au Courant (Godard), Miss Muriel Fletcher; Nocturne for the left hand alone (Scriabine), Valse Caprice, op. 6 (Pachulski), Miss Marion De Guerre.

The Press Club of San Francisco is making elaborate preparations for its "Seven Years After" Show. The success of last year's production was so pronounced that lively interest is manifested by the general public in this year's event, and although no definite announcements regarding details have as yet been published a great many tickets have been sold. The first perform-



THE WITZEL TRIO
Which Gave a Successful Concert at Kohler & Chase Hall Recently.

ance will take place on the afternoon of April 18th. Both performances will take place at the Cort Theatre where tickets may be obtained.

Mrs. Mary C. Lassen, a very able concert artist residing in Red Bluff, but having made a reputation in this country as an artist of pronounced vocal qualifications, was a visitor at the Musical Review office while in San Francisco last week.

The annual meeting of the Northern California Chapter of the American Guild of Organists was held on April 1st at the studio of H. B. Pasmore. The following officers were chosen for the year 1913: Dean, Dr. H. J. Stewart; sub-dean, Warren D. Allen; secretary, Edgar L. Reinhold; treasurer, W. F. Brooke; executive committee, Wallace A. Sabin, Miss Bessie H. Beatty, Mrs. E. H. Garthwaite, J. C. Fyfe, Miss J. Virginia de Fremery, John Haraden Pratt and Uda Waldrop. The object of the guild is to foster solo organ playing and to raise the standard of church music. Annual examinations are held at various centers in the United States and Canada for the certificates of associate and fellow. These examinations are similar to those of the Royal College of Organists of England. Requirements may be obtained from the secretary, E. L. Reinhold, 365 Market street, San Francisco. The local chapter contemplates giving

several organ recitals this season, also a model public service. Regular meetings are to be held, at which topics of interest to organists will be discussed.—S. F. Chronicle, April 3.

The Saturday Club of Sacramento, gave its three hundred and forty-sixth recital at the Tuesday Club House, on Saturday, March 8th. The program rendered on this occasion was as follows: Beethoven—Piano Quartet, Pastoral (Sixth Symphony, op. 68), Miss Anna Dyas, Mrs. William H. Dunster, Miss Esther Hills, Miss Alma Anderson; Massenet—Meditation (Thais), Miss Luella Martin, Miss Lenela Martin at the piano; Chopin—Nocturne, op. 27, No. 1, Mr. James Woodward King; Lehmann—Song Cycle—In a Persian Garden (Omar Khayyam), Mrs. T. Frankland, Mrs. J. William James, Mr. Henry Hammond, Mr. Homer Henley, Miss Zulettla Geery at the piano.

BERNICE DE PASQUALI TO APPEAR IN CONCERT.

Distinguished American Prima Donna Soprano and California Contralto to Give a Series of Concerts in California.

Madame Bernice de Pasquali was so successful at her Metropolitan Opera House engagement that she has been re-engaged for next season. She has been hailed as a new coloratura soprano on the horizon of operatic art, and inasmuch as this field is rather scantily supplied now-a-days, Madame de Pasquali should easily become famous in her present position throughout the musical world. She has had so many illustrious predecessors in this phase of vocal ambitions that her success is the cause for rejoicing among American artists who are now justly seeking their share of fame in the musical world.

Madame de Pasquali comes straight from the Metropolitan Opera House to the Pacific Coast to fill a few concert engagements under the management of George C. Fraser. She will have as assisting artist, Miss Aldanita Wolfskill, contralto, and Eula Howard as accompanist. Miss Wolfskill is a young California vocalist who has rapidly secured recognition in her native state. Since her return from professional studies in Berlin, she has appeared before some of the most exacting audiences in her home city, and has won high praise and applause. A typical California girl, she adds to the charm of a great gift a winsome personality and an intellectual brilliancy that has made her a universal social favorite.

Madame de Pasquali has been as successful in concert as in grand opera. On a recent tour through Canada, she added to her reputation the enthusiastic comments of the critics of the northern cities. Eula Howard is already so well known in California that no particulars regarding her artistic merit are required. Suffice it to say that her services will be of great assistance to Mme. de Pasquali. The Pasquali-Wolfskill dates already arranged are: San Francisco May 6th, Los Angeles May 9th, San Jose May 13, Oakland May 14, Fresno May 17, Santa Barbara May 20 and San Diego, May 23.



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PEOPLE'S PHILHARMONIC ORCHESTRA ATTRACTS THREE THOUSAND PEOPLE

Herman Perlet Reveals Himself as a Splendid Orchestral Leader and Benjamin Ide Wheeler Makes Stirring Address on Music for the Masses as Encouraged by the Recreation League

By DAVID H. WALKER

A very interesting experiment was begun at the Pavilion on Sutter Street, Thursday evening, April 24, when the first concert was given by the People's Philharmonic Orchestra, under the baton of Herman Perlet, conductor. The question was raised by the performance whether good music furnished at a low price, confessedly to draw the masses of music lovers, and divested from any element of show, or any pretence of a fashionable function, could make a permanent financial success in the city and county of San Francisco.

This is a fundamental question. If the answer permanently proves to be in the affirmative, then the de-

thing like four thousand persons at the small price of 25 cents each, counting out the complimentarys, which were quite numerous. The most of the attendants did not look as if they had been attracted by the very low price. There was a large collection of representative musicians; a sufficient number of well to do people and enough silence on the part of the auditors, to indicate that they were attentive and very far from being unskilled listeners. They had enough acquaintance with music to fully grasp the beauties of the somewhat theatrical, but splendidly melodious Von Weber, and not less to endorse the formalism and revel in the vital

competent conductor would not have been in evidence. This alludes to the "Knocking of Fate at the Door."

It is unnecessary to describe that the opening tempo was slightly slower than that which followed in this same movement. Another test of Mr. Perlet's interpretation was surely given in the Andante con moto. I am strongly of the conviction that in the Funeral March in the third symphony of Beethoven, and in the Andante con moto from the Fifth, the capacity of the Beethoven conductor can be accurately weighed. It has been dinned into the ears of multitudes of young students of Beethoven that "con moto" means "con moto," and that



GEORG KRUGER AND HIS CLEVER PUPILS

Who Appeared in a Successful Piano Recital at Scottish Rite Auditorium Last Week Using Eight Baldwin Grand Pianos to Interpret Czerny's Arrangement of Rossini's Semiramide Overture (For Names and Particulars See P. 3 Col. 3).

parture is one which must be historical. Good music is cheap in Germany, and other European countries, and the populace becomes so habituated to nothing but the best, that the musical standard continually rises; the demand for high class music is continually accentuated; and certain nations have encouraged music and produced composers and performers of great merit.

San Francisco is essentially a cosmopolite. Its municipal existence takes on as many colors and as many forms as a kaleidoscopic show. Oddly enough the question was raised some years ago by a newspaper man—"What language is spoken in California?" A fitting answer is that it speaks all languages with equal fluency, taking one part of the city and another together, and the chorus of different tongues continually increases. Into the purlieus of San Francisco then all nations have come by their representatives. Every county that has what is generally and rather loosely called a school of music or a music cult, is a local candidate for recognition, whenever Herman Perlet or another competent Philharmonic Orchestra. They also produce a combination of inherited and cultivated faculties that ought to make them, collectively speaking, an appreciative audience.

The opening night of the People's Philharmonic Orchestra in a public performance drew together some-

and strongly written phrases of two movements of Beethoven's Fifth Symphony.

Whether this was a representative audience or not, in fact such an audience as would be customarily collected at a 25 cent rate, I do not know; but if this question is answered in the affirmative, by those who are accustomed to forecast music seasons as the class of people who may be safely counted on to be present, then there is not a ghost of a chance to deny that the season opened with great promise.

Everything went off auspiciously. The body of musicians had been splendidly rehearsed. They were competent to perform the music placed before them. They were quickly responsive and entirely obedient to the Perlet baton, and they were superbly led by Perlet. By "superbly led" is meant not only that they were treated in the conventional way, but there was a large scope given to imagination and interpretation, especially to the first movement of the Fifth Symphony that was performed and that was especially indicative of the fact that Perlet was wisely put at the head of the purely musical part of this public spirited enterprise. If Mr. Perlet saw fit to depart from an adherence to uniform tempo, where no digressions had been marked out on the score, I am sure, that in the Beethoven number mentioned, he gave significance which in the hands of a less

it requires an Andante that almost amounts to an Allegretto. There is no rigidity in the conception of Mr. Perlet on this score. His tempo brought out beauties—and that is not to say dragged out beauties, for the time did not drag—that are slurred by a more rapid performance of Beethoven's exquisite collection, of lights and shades, and differing but cohering moods, as embraced in this immortal movement.

The "Oberon" overture opened the program with much success. The Träumerei, mainly for strings, perhaps, was not as emotional as it might have been, although it was conducted sympathetically and not unsatisfactorily. Then came a minuet for strings by Bolzoni, which was delicately and beautifully treated, in which precision of form and airiness in voicing were conspicuous.

The violin concerto by Mendelssohn, with its three movements, Allegro Molto Appassionato, Andante, and Allegro Molto Vivace, in which the abilities of Herman Martonne, concert master, were thoroughly tried out, created a very strong impression. For Martonne handled this prodigious work with unflinchingly accurate intonation, with delicacy and keen appreciation of the meaning by which it could be musically welded into one har-

(Continued on Page 6 Col. 3.)



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 clusively Musical Assemblage.

By Alfred Metzger.

There are times when it is practically impossible to write a musical criticism on a concert. One of these occasions happened last Sunday afternoon when Mme. Julia Culp made her first appearance before a San Francisco audience, at Scottish Rite Auditorium. We consider criticism to represent a certain opinion based upon experience and study formed from the work of an artist. This opinion is to express both favorable and unfavorable views of the work done. If favorable, the writer is expected to explain why he was thus impressed, and if his opinion should be unfavorable, he is also expected to give his reasons with the addition of telling how in his opinion the work should have been done. If a writer does not keep strictly to these necessary requirements of constructive musical criticism his views are not valuable, and really do not deserve recognition on the part of an artist. Anyone can say that he liked a certain artist, and also it is easy to say one did not like a certain artist, but to point out the advantages and faults is the real justification for public criticism. It is possible for us to meet the first named requirements to-day and express our opinion regarding the excellence of Mme. Julia Culp's singing. There is no justification for unfavorable criticism, for the artist simply held herself strictly within the highest demands of vocal art, and gave no excuse for any adverse comment. Whether such a review of a concert can really be called criticism, we are not ready to positively state. And if it does not represent true criticism, but merely favorable comment, then we can not write a genuine criticism on Mme. Culp's concert, for there is nothing to criticize in that sense.

We understand now why Mme. Culp occupies such a prominent position in the world of music. She is an ideal exponent of the art of concert singing. Indeed she seems to have been especially created for such a mission. Her voice is clear and delightfully limpid. Her interpretative powers are expressive of the highest intellectual faculties of vocal art. Her personality is exceedingly attractive. Her bearing is dignified, and still not cold. Her mimicry is exceedingly emotional without being exaggerated. Her enunciation is absolutely concise and understandable. Her programs are representative and the finest gems of vocal literature. She does not concede anything to vulgar popular taste. She does not mar the atmosphere of a classic program with negligible encores. Her programs are sufficiently long to be satisfying and encores would prolong them to an undignified period of time. Mme. Culp furthermore does not spoil her programs with the introduction of operatic numbers. Her versatility is apparent throughout her program by reason of the varied compositions she renders. Her old classics of Schubert are as convincing and as characteristic as her vivid interpretations of Loewe and Jensen. Her Brahms readings are uniquely redolent of that intensity of spirit and wealth of emotion which that master understood so well how to infuse into a vocal master piece. Everyone of the four Brahms compositions was interpreted with an intellectual power that thrilled one to the very marrow, and with all that intensity of dramatic fervor, there was not one instance when Mme. Culp's beautiful mezzo soprano was not smooth, or clear or absolutely true to the pitch. And just as the dramatic works of Loewe and Jensen were thrilling in their impassioned appeal, so were the more poetic gems of Schubert and Brahms invested with exquisite charm and a grace of vocal expression that gave their poetic setting a most touching reproduction. Even that simple, lilting old English ballad "Long, Long Ago" seemed to be rejuvenated under Mme. Culp's magic treatment. But we could proceed in this vein for pages upon pages, and still have not succeeded in recording the many beauties of Mme. Culp's art. Suffice it to say that everyone left the concert hall satisfied, contented and happy in the conviction that genuine singing is still to be found upon the modern concert platform.

There is another feature of this ideal concert which should not be forgotten, and this is the exquisite accompaniments of Coenraad V. Bos. We have already commented on Mr. Bos's playing while he acted as accompanist of Dr. Ludwig Wüllner, and there really remains but little to be said at this time. However, we can not neglect this opportunity to again call attention to the fact that Mr. Bos is one of those masters of the accompanist's art who by reason of their unquestionable genius seem to have fathomed all the possibilities of the piano in relation to the singer. In tone, interpretation, blending of phrases, absorption of ideas of the soloist, amalgamation of poetic instinct and all those various at-



EUGENE YSAÏE

The Greatest of the Violinists at Scottish Rite Auditorium, Sunday Afternoons, May 11 and 18, Tuesday Evening, May 13 and Thursday Evening, May 15.

tributes that combine to make the accompanist a veritable shadow of the soloist Mr. Bos met all requirements. That Madame Culp is fully aware of the immense value of Mr. Bos's accompaniments may well be realized when she asks him to bow his acknowledgements several times during the performance. Mr. Bos represents in the art of accompaniment the same excellence and artistic supremacy that Mme. Culp represents in the art of song. The combination of such two splendid exponents of musical art creates a performance the exquisite beauty of which adheres to the memory long after the last note has been greedily absorbed by the sensitive musical ear.

JULIA CULP'S FAREWELL.

Again has Will. L. Greenbaum demonstrated his ability as a manager in securing the services of Mme. Julia Culp. Greenbaum keeps more in touch with the world of music than perhaps any other American local manager and for the past five years it has been his ambition to present Julia Culp in this city. When Mme. Culp arrived in America some few months ago she was practically unknown and few of the Western managers would take the risk of signing a contract with her, but Greenbaum jumped at the opportunity and as a result we are the only ones to have the good fortune to hear the truly great and wonderful artist in California this season. Had it not been for a conflict in dates with Ysaye in Los Angeles, Mr. Behymer would certainly have brought her to that city. He came all the way from there last Sunday just to hear Mme. Culp with the hope of securing her for a number of concerts if she returns next season. No lover of music, and especially no teacher or student of singing can afford to miss hearing Julia Culp and Coenraad V. Bos together; a more beautiful and exquisite combination of voice and piano the world does not afford.

The farewell Culp concert will be given this Sunday afternoon May 4 at Scottish Rite Auditorium with the following exceptionally interesting program. Do not miss it.

Heimliches Lieben	Schubert
Suleika	Schubert
Ungeduld	Schubert
Wiegenlied	Schubert
Befreit	Strauss
Morgen	Morgen
Heimliche Aufforderung	Strauss
Alte Zeiten	(Welsh)
The Cottage Maid	Arranged by Beethoven
At Parting	Rogers
Wiegenliedje	Dutch Song by Cath. van Rennes
Zonnelied	Dutch Song by Cath. van Rennes
Feldinsankelt	Brahms
Vor den Fenster	Brahms
Das Mädchen spricht	Brahms
Wie komm' ich denn zur Thuer	Brahms
O liebliche Wangen	Brahms

CHILDREN'S CRUSADE AT GREEK THEATER.

This Saturday afternoon at three o'clock, the musical legend by Gabriel Pierne, "The Children's Crusade" will be given in the Greek Theater of the University of California as the second day's offering of the first California Musical Festival. The work is replete with beautiful choruses for both adults and children and charming ensemble numbers sung by the coterie of soloists, ten in number. Among the singers who are cast for important roles are Regina Vicarino, Virginia Pierce, Mrs. Orrin Kip McMurray, Roland Paul, Lowell M. Redfield and Chas. E. Lloyd, Jr. The adults chorus is composed of members of the Berkeley Oratorio Society, San Francisco Choral Society and Wednesday Morning Club and the children's chorus is from the Berkeley public schools. Paul Steindorff will be the general director and will wield his baton over an orchestra of nearly one hundred of our best players. Take the two o'clock boat either Key Route or S. P., and you will arrive at the Greek Theatre in good time. The general admission is 75 cents and reserved seats are \$1.00 and \$1.50.

THE KRUGER RECITAL.

A piano recital with a decided and attractive novelty was given by the pupils of Georg Krüger, pianist, at Scottish Rite Auditorium, Thursday evening, April 24. News of this attraction had something to do with drawing a large audience together on that occasion, but the reputation of Mr. Krüger as an instructor and the reputation that his pupils have made by previous public appearances, were the principal causes to fill the great auditorium with an expectant and enthusiastic gathering. The affair was invitational. Teachers were in the house and the pupils of some other teachers were also in attendance. This betokened good feeling and a sense of co-operation in behalf of musical education that was entirely commendable and conducive of good results.

The feature alluded to, as a part of the program was the playing by sixteen pupils of the Rossini overture to "Semiramide," on eight pianos. This was accomplished successfully by the sixteen players without the use of notes to remind them of the score—entirely from memory. It is often difficult to get four amateurs to keep time exactly in a composition of this sort, which has rapid passages and a variety of tempi, but Mr. Krüger's pupils were equal to the demands in that direction and they made a success that brought forth continued applause from the house. The ensemble effect was good. The intelligence of the players was marked and gave evidence of the hard and telling work of teacher and pupils.

This was the first time that anything of the sort had been undertaken on the Pacific Coast. The arrangement was by Czerny and it is a musical curiosity. Very likely the success achieved in this instance may lead to other attempts along similar lines. The sixteen players in the "Semiramide" overture were the following: Jane Oliver, Eva Salter, Benita Kingsley, Anna Lieb, Gertrude Center, Florence Krug, Mabel Filmer, Mary Fisher, Flora Gabriel, Della Fennell, Myrtle Donnelly, Julia Abernesser, Eva Mehegan, Marie Riesener, Nellie Smith and Helen Auer.

Other members gave different selections. Miss Florence Krug showed musical talent in her interpretation of the Bach and Chopin numbers. Miss Anna Lieb is a good, intellectual student and plays with brilliancy and dash the necessary passages. Miss Myrtle Donnelly is a very gifted young musician. She has a depth of feeling in her playing and made such a strong impression upon the audience that it gave her an ovation. Miss Eva Salter, a vocal pupil of Mrs. Mariner Campbell, delighted the audience with her rich contralto voice. Miss Eva Mehegan played very clearly with good phrasing and understanding. Miss Flora Gabriel has a musical temperament and plays very sympathetically. Miss Florence Mason rendered splendid and musically interpretations of her three solos, being compositions by Schumann, Liszt and Rubinstein. Miss Audrey Beer interpreted Liszt's Hungarian Rhapsodie No. 2, and while displaying a little nervousness, nevertheless proved that she is a very industrious and talented student. Georg Krüger deserves indeed a great deal of credit in bringing out musical students in such an efficient way and he is heartily to be congratulated upon the tremendous success he achieved with this recital.

The concert announced by Mrs. E. W. Florence for the evening of Tuesday, May 13, is likely to prove an attractive event. Mrs. Florence, who is a soprano of exceptional ability, has many interesting items on her programme, including arias from "Herodiade" and "Carmen," and songs by Schubert, Gounod, MacDowell, Foote and Stewart. Mrs. Florence will be assisted by Miss Lillian Devendorf, violinist, and Dr. H. J. Stewart will preside at the piano.

Mrs. Henry Hamilton Sherwood has left for Europe to join her son Henry Sherwood who has been perfecting his violin study for the past two years in Vienna under the great violin teacher, Prof. O. Sevcik.

CAROLUS LUNDINE DISCUSSES TONE CHARACTER AND THE HUMAN VOICE.

Carolus Lundine, the well known vocal teacher, critic and vocalist of Berkeley, recently gave a lecture in the First Congregational Church of Petaluma, selecting as his subjects "Tone Character and Human Voice." The lecture was given under the auspices of the Wowan's Club of Petaluma and the auditorium was crowded to capacity. The lecture is of sufficient interest to justify reproduction in these columns. We want to impress the reader that the lecture is Mr. Lundine's not the Musical Review's, and consequently the opinions expressed should not be ascribed to this paper. Our columns are open to any teacher desirous of discussing interesting problems. Mr. Lundine's lecture was as follows:

Tone Character.

Much literature has been written on the subject of voice culture. But, treated in cumbersome technical language or according to fantastic personal theories, the whole subject has become a veritable "doctrine of mysteries." Because of this, many among the thinking public believe that the practice of vocal teaching is a humbug. Many believe that the innocent student is kept in darkness willfully by the teacher. And frequently this is true. Often the teacher exercises every effort to impress upon the student the occult nature of the art, and the oracular power of the singing instructor. But this is not necessarily the case: as I hope to convince you, the study of singing can be based upon understanding and scientific laws.

The speaker before you stands in the profession as a disciple of the "Scientific and Mental" school of voice building. This is almost a new school of fundamental facts, but it is not a method of mysteries. It is rather a clearly defined process, revealing to the student the scientific known laws of voice production. Science at once removes the cloudy romantic mystery which has enshrouded the "Personal method" known only to some special individual, or the much heralded set of rules and traditions, the so-called "Italian School."

This latter method—the "Old Italian School"—has been the working capital of a large class of theorists and many singing teachers who profess to hold the key to the wonderful secret of singing. Now on this occasion, it would be neither proper nor polite for me to speak as forcibly as I have at times spoken regarding this misleading nonsense, but I cannot refrain from saying this:

The talk of an Old Italian Method, of a personal method, or of a school of any sort known only to a few favored individuals, is, in plain language, pure humbug. There is nothing to it. To the misfortune of the musical profession, there are a few unscrupulous or unknowing persons who are willing—and sometimes able—to delude the public and lower confidence in the legitimate methods of teaching the art of song.

There are certain traditions of singing—rules which somehow have come into existence, some of great value, others worthless, handed down from teacher to teacher until they have become arbitrary. Who made these rules no one seems to know. What their logical significance is, no one seems to care. In many cases these localized muscular, unnatural systems or methods so much prevalent, are but devices of man employed regardless of nature and its laws. It is a deplorable fact that many singing teachers are narrow, prejudiced and so deep in well worn ruts that they cannot, will not, dare not see the truth; that new thoughts, new and improved ways, constantly are coming to the observation of thinkers, scientists and voice-builders. Men and women now devote their lives to the art and philosophy of the human voice.

And there is no secret to voice culture; there is no personal tradition or heaven-given method. There is simply, at the disposal of all who will study and work, a mass of scientific facts—facts that account for the production of tone, the control of breath, and all of the technical matters involved in singing. The knowledge of physics, of physiology, of acoustics, of aesthetics—of sciences that men of brain and imagination have worked out—this knowledge lies at the basis of all study or teaching of song. The secret of success is not a knowledge of theory; it is a knowledge and an application of facts.

So much for the general theory of singing, and the Old Italian School. My real topic, however, is merely a phase of the general subject, namely "Tone Character and Color" in the human voice.

Before I enter upon this topic, I wish to state that my own experience in the realm of song is the result of twenty-five years of vocal study, with the contact of many artists, scientists, and pupils. In my capacity as instructor, singer and musical critic, I claim nothing, except that my teaching is logical. The theory of voice building which I set forth is within the comprehension of any average student. It is based upon scientific facts. I do not claim to have an unusual method; unless it is unusual to be logical.

Tone character is of prime importance. It is a thing that should be studied and developed in the voice of every singer. No artist is accomplished without it. When the body is free from any restraint, and is properly controlled, with no mechanical or muscular interference, then the manifestation of the singer's personality becomes as spontaneous and automatic as the production of the voice itself. In such a case it is tone character that counts. In the development of tone character, the true condition of tone depends upon the balancing of two forces: breath and tone-placement. And this balancing of breath and tone-placement gives to the singer a third power of energy. This energy in connection with the expression of emotion, becomes, in the voice of an artist, the true motor power of song. This point is a very difficult thing to reduce to speech; but I shall endeavor to prove and demonstrate my statements about tone character in a practical way, by the use of my own voice at the end of this lecture.

Genuine emotional expression does not show itself in mannerisms, and outward effort, but in the character and color of the tone, and the expression of the face.

This is the language of the soul, heard in the quality and character of the voice.

"Tone Character."—There comes a time in the study of every pupil who desires to become a true singer, when every tone, every figure, every phrase, should be sung with a definite idea of expression. This at first requires care, thought, and much preliminary local effort just as every phase of vocal development requires care, but in the course of time, it becomes a part of a perfect technique; it becomes a habit, a part of the voice and of the singer. Then, too, in this way there is a three-fold development, mental and emotional, and not only is the power of expression drawn out and vitalized, but the actual physical power of the individual as well as the actual power of the tone, are in this way wonderfully increased, for the reason that such development brings into action, and puts into the tone so much more of the entire being—the singer. The emotion which the singer calls up, is absolute ruler over the whole process of tone-producing. It blends the colors, and lays them on, it stirs the whole physical machinery into action, and the emotion is projected in sound, while the singer has CONSCIOUSNESS NOT OF THE PROCESS, but only of his purpose. Many so called singers sing all kinds of songs, yes "operas and ballads," with the same color or quality of voice, their only variety of tone is soft, loud, and medium. The higher forms of expression, however, the most artistic and the most powerful, are dependent, as we have learned, upon the proper revelation of feeling and emotion, not through loudness, but through the quality of the voice. The student must first have a complete command of diction of the language in which he sings, for there must be understanding before sound. Of course, the effect, the tone color, the quality, the style of voice used, will depend upon the sentiments of the poem upon the feelings and emotions to be expressed. It is easy to see, how in this way, a great variety of tone color, or tonal effects, and styles of tone character can be developed in one and the same voice. In instrumental playing it is legitimate and desirable that the performer be directed as to what emotion he or she should attempt to arouse and display in a given composition or any section thereof. This necessity arises from the limited scope of emotional tones, in a mechanical instrument; but the human VOICE knows no limit to its emotional powers. Madame Patti's voice contained and could awaken every human feeling by its exquisite play of timbre. This fact alone proves that the infinite shades of the human voice are of themselves far more potent than those of any other known instrument, or any other combination of the elements of expression. Hence the voice is the greatest, and grandest, of all musical instruments. But manipulation of the voice, and the power of tone variation demand the keenest attention of our intellect toward science in mental philosophy and also a fair knowledge of physics, and physiology pertaining to the human organs of speech and song.

We must take for granted that scientific and mental voice-culture has been practiced by the student of automatic flexibility; that the mind has been trained to a correct conception of the kind of tone, or voice, for which a singer is predestined by nature. My mode of teaching deals principally, if not primarily, with the brain; and is a function of the pupil's brain, to conceive the idea of tone required in a given song; also the timbre and resonance demanded in the delivery of the different poems.

Should I dare to openly criticize the so-called methods of most teachers of vocal music of the day, I would unhesitatingly say, that above all, they fail most in the matter of teaching the change of tonal quality. We seldom hear a vocal student who uses more than one quality, and not always that.

Now for argument, we may say to be contrary, that the important point is what is said in singing, and not what is sung in the saying. In other words the important thing is the real meaning conveyed, rather than the melody and the tone-character engrafted on the poem. Yes, this is true, but to deal with this scientifically, I would have to go into "Diction of Song." This vast subject I must forego and confine myself to the related subject of tone character. The elements of expression defined in each song also belongs to diction, hence I must let the matter stand as it is. There are however, laws governing this art of emotional expression that are derived from human nature. The influence of emotion advanced composers and singers alike have discovered to be based on scientific laws, and the following statements are most important:

If the sentiment of the song is joyous or animated, the "TIME" is fast. "PITCH" preferably high and always varied. "VOLUME" either loud or soft. "QUALITY" pure. "STRESS" smooth but springing. If "PATHE-TIC SENTIMENT" the "TIME" is mostly slow, "PITCH" slightly higher than the middle, unless very grave, then the pathos is impassioned. "VOLUME" not full. "QUALITY" slightly impure (in an artistic sense), "STRESS" smooth. If "HEROIC NOBLE SENTIMENT" then the following prevails. "TIME" varied according to character of nobility or pathos. "PITCH," middle. "VOLUME," full and dramatic. "QUALITY" pure. "STRESS" smooth. For a song with indignation we have "TIME" fast. "PITCH," generally higher but varied. "VOLUME" preferably loud. "QUALITY," impure. "STRESS" abrupt. Emotions, however, differ in intensity, and a single emotion, though named as one, may be a combination of many. PATHOS, for instance, may be so intense, that the quality be more than slightly IMPURE. It would be difficult, to give a formula regulating the proportion, which these elements would bear one to the other, when used with best artistic effect, for indicated emotion. But in an ideal sense, such proportions exist for each sentiment, and the same impression holds good in the whole gamut or range, of human emotion, or passion. (Many singers entirely disregard common-sense for individual taste, or a desire to show off certain tones for effect, disregarding sense for sound.) From these statements alone, we must conclude and know that the elements of expression are the same.

ZECH ORCHESTRA CONCERT.

The Zech Orchestra opened its season of 1913 with a first concert, at the Scottish Rite Auditorium, Tuesday evening, April 22. A program had been provided that called for much technical skill to give it adequate rendering. This included the "Fingal's Cave" overture by Mendelssohn, the Fifth Symphony by Beethoven; two number for strings by Eduard Grieg—"Heart Sounds" and "Spring;" "Deutsch, (From foreign lands) by Moszkowski; and the famous march from "Athalia" by Mendelssohn. A large body of musicians was on the stage, including some who are quite well known as soloists. The aggregation promised well in advance and soon gave a good account of themselves under the direction of the conductor, William F. Zech. The playing was especially commended for readiness and unanimity in attack. In fact, in this regard, it was very admirable. The volume of sound was adequate to the performance and satisfactory for the good compositions on the program.

As usually is the case, in an orchestra largely made up of those who are classed as amateurs, but who in this case embraced semi-professionals and promising pupils, the brass choir is expected to be the weak point. This was partly so but in the "Athalia" march particularly, the all around ability of the performers was noticeable. The "Athalia" march was the last number on the program and all the players had a chance to get used to their somewhat unusual surroundings and had gained steadiness and confidence. The lack of confidence naturally worked to the disadvantage of the organization at the beginning, but the directing was with authority and Mr. Zech gained full control of his players and held it to the end, with continually increasing success. Considering that this was the first concert of this season there is reason to expect a series of very excellent performances by the Zech Orchestra.

The two string numbers—"Heart Wounds" and "Spring" were done so well that the applause was very marked. The strings played sympathetically and with swing and adherence to the needed rhythm that made them very pleasing. The "Fingal's Cave" overture was well done. The Beethoven Symphony was handled well, but it is a very difficult composition for others than professionals of long experience to do full justice to. It was performed with enough of skill and precision to make it gain favor, and each of the four movements was received with applause. The andante, especially, met the approval of the auditors.

In an announcement on the printed program was the following: "The Zech orchestra has for its object the better understanding, appreciation and rendition of high class orchestral music. There is no initiation fee and the dues are one dollar a month. This plan gives opportunities for young musicians to connect themselves with a useful and profitable course of instruction at a nominal cost, under very excellent conditions. The date of the succeeding concerts have not been announced, but will be mentioned in due time.

Putman Griswold, the leading Wagnerian baritone of the Metropolitan Opera House will sing at Covent Garden in London this season, returning to California for a short visit before commencing his duties at the Metropolitan. Mr. Griswold is a native of Oakland, but has never appeared in his native State professionally since he made his debut in Berlin. It is announced that this time he will give a couple of recitals here.



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ORPHEUM.

Julius Steger, who will be the headline attraction next week at the Orpheum will present his latest success "Justice" a one-act play by Edgar James, which has its foundation in fact. The scene is the Warden's private office in Sing Sing Prison and Mr. Steger plays a convict who has served nineteen years of a life sentence for murder in the first degree and in whose welfare the Warden is greatly interested. The appeal of "Justice" is to humanity, belief in fellow man and the tenets of high minded right thinkers. Mr. Steger's fine voice is heard to great advantage as the leader of the prison choir. The play created a sensation in New York and was endorsed by the entire press of that city. Mr. Steger will have as his support Harry Maitland, Fred G. Hearn, George H. Wiseman and Kathryn Greeley.

Lydia Barry will also be a feature of the new bill. For several seasons she has been associated with George Felix and her two sisters, but it was not till "she went it alone" that she developed into a star that captured critical Broadway. Miss Barry is a genuine comedienne and her songs were written for her by Junie McCree. Among them are "Twenty Years Ago," "Toodle Dum," "The Best Man," "Mrs. Cupid," "Who Let Father Out?" "Original Bits" and "Barry." Fester Ball and Ford West will present their 18 minute character study "Since the Days of '61." Their act is a skillful combination of humor and solemnity and a really clever bit of characterization. With Mr. Ball in the role of a typical war veteran of the days of '61 and Mr. West in an enjoyable and refined straight part, the act is a positive delight.

The Arnaud Brothers European Tumbling clowns and recent Orpheum importations will appear. While playing the violin, they go through a routine of tumbling tricks and also accomplish other difficult acrobatic stunts while performing on a variety of instruments. Mlle. Alaska Teschow will introduce her feline entertainers.

ALCAZAR.

Charles Waldron will have a role to his own liking and that of the public next Monday evening and throughout the week at the Alcazar, for he is to renew his impersonation of Prince Karl in "Old Heidelberg" a character that contributed more than a little to his popularity when he first led Belasco & Mayer's acting corps. In the cast with him are all the members of the regular stock company and many specially-engaged people. A double quartet of male vocalists well known locally will sing the rousing student songs, and an unprecedentedly-elaborate pictorial production is promised. Aside from its pretty story and engaging characters, the play possesses a wealth of fascinating atmosphere which is chiefly maintained through the frolics of the nattily-uniformed collegians, with their choruses rich in harmony and melodious phrasing.

CORT THEATRE.

"The Tik Tok Man of Oz" pursues his merry way at the Cort and the theatrical barometer records no abatement in public favor. The whimsical creation of L. Frank Baum's fancy has more than caught the town. The fairyland fantasy is now in its second week and crowded houses are still the rule. But one more week remains of the engagement, which must positively terminate a week from this Saturday night. On Sunday night, May 11, comes Eddie Foy and the seven Foy children in the smashing musical comedy success, "Over the River."

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Pianist in recital
Eugene Ysaye, Violin Virtuoso
Josef Lhevinne, Pianist

Madame Eleanora De Cisneros, Mezzo-Soprano
Clara Butt, Contralto, Kennerly Rumford,
Baritone in joint recital
Leopold Godowsky, Pianist
Mischa Elman, Violin Virtuoso
Brabazon Lowther, Baritone

Mme. Marcella Sembrich, Prima Donna Soprano
Mlle. Adelaide Genée, with Orchestra
and Ballet

Maud Powell, Violiniste
Albert Janpolski, Baritone
Mme. Gerville-Reache, Contralto
Claude Cunningham, Mme. Corinne Ryder-
Kelsey in joint recital
Yolando Mero, Pianiste
Kitty Cheatham, Diseuse

Mme. Hortense Paulsen, Soprano; Dorothy
Temple, Soprano; Beatrice Fine, Soprano; Es-
ther Plumb, Contralto; Clifford Lott, Baritone;
Ellen Beach Yaw, Lyric Soprano.

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THE YSAÏE CONCERTS.

It seems almost unnecessary to tell the lovers of music anything about Eugen Ysaÿe, the master of all the master violinists. Here is a man of whom Fritz Kreisler says "When Ysaÿe plays, we must all take off our hats and bow low." Kubelik told Manager Greenbaum, "I never miss an opportunity of hearing Ysaÿe; no violinist can afford to." Mischa Elman speaks of him most reverentially as "the master" and there is not a violinist living who does not admit his sovereignty. A master of all schools of violin playing, a splendid musician, an admirable orchestra conductor, a talented composer, Eugene Ysaÿe stands a veritable giant among our modern musicians. Only last Tuesday, Manager Greenbaum received a letter from the Maud Powell management in which appeared these words: "If Ysaÿe plays for you as we heard him play the Huss Sonata last night—well—your people will hear something wonderful."

Of course the position of Ysaÿe in the world of music has been established for many years now and no one has yet been able to dispute it. We hear of new artists of the Russian, the Bohemian, the French and other schools and countries but Ysaÿe still reigns supreme. Manager Greenbaum was indeed fortunate to secure this artist for his final attraction of the season. With Ysaÿe will come his son Gabriel who is said to be a very gifted youth and who will, on several occasions, play works for two violins with his father and M. Camille Decreus, an eminent French composer and pianist. Four concerts will be given at Scottish Rite Auditorium with the following programs:

- SUNDAY AFTERNOON, MAY 11TH, AT 2:30**
1. Sonata D major.....Mozart
 2. Concerto E Minor, op. 64.....Mendelssohn
 3. (a) Reverie Nocturne.....Decreus
 - (b) Menuet.....Zanella
 4. (a) Prélude.....Wagner-Wilhelmj
 - (b) Lointain Passe.....Ysaÿe
 - (c) Mazurka.....Zarzycki
 5. Faust Fantasie.....Wienlawski

- TUESDAY NIGHT, MAY 13TH, AT 8:15**
- Assisted by Gabriel Ysaÿe, Violinist
1. Sonata No. 2, G minor.....Grieg
 2. Concerto G minor No. 1.....Bruch
 3. (a) Reverie Nocturne.....Decreus
 - (b) Pleuses prea de Caranec.....Rhene Batoy
 4. Concerto for two Violins.....Bach
 5. (a) Eugene Ysaÿe and M. Gabriel Ysaÿe.....Wagner-Wilhelmj
 - (b) Old Mute.....Ysaÿe
 - (c) Rondo Capriccioso.....Saint-Saens

- THURSDAY NIGHT, MAY 15TH, AT 8:15**
1. Kreutzer Sonata Op. 47.....Beethoven
 2. Concerto in B minor No. 3.....Saint-Saens
 3. (a) Prelude.....Rachmaninoff
 - (b) Legende "St. Francis d'Assise".....Liszt
 4. Poeme.....Chausson
 5. (a) Abendlied.....Schumann
 - (b) Caprice Viennois.....Kreisler
 - (c) Scherzo Valse.....Chabrier-Loeffler

- SUNDAY AFTERNOON, MAY 18TH, AT 2:30**
- Assisted by Gabriel Ysaÿe, Violinist
1. Sonata in G major.....Beethoven
 2. Concerto No. 2 in D minor.....Wienlawski
 3. Sonata in G minor for two violins.....Handel
 4. (a) Caprice Viennois.....Kreisler
 - (b) Danse Hongroise.....Brahms
 - (c) Scherzo Valse.....Chabrier-Loeffler

The sale of seats will open next Wednesday, May 7 at Sherman Clay & Co.'s and Kohler & Chase's where mail orders should be addressed to Will L. Greenbaum.

DOTTIBEE LATHAM'S SONG RECITAL.

Miss Dotti Latham gave a farewell song recital, prior to her departure for the East, at the Colonial Ballroom of the St. Francis Hotel, on Thursday evening, April 24th, before a very large and appreciative audience. Miss Latham revealed a very pleasing and very well modulated soprano voice. The fact that it was announced that she was going East to continue her studies is sufficient justification for the belief that she is not yet a finished artist, and for this reason, criticism in the more serious sense would be uncalled for. That there exists in Miss Latham a certain element of talent and more than ordinary adaptability, can not be denied. She sings with unusual artistic taste, and is especially successful in her interpretation of romantic compositions. Her sotto voce passages are really delightful. There still remains a certain harshness in her higher notes, but this is evidently more due to the fact that her vocal education has not progressed far enough than it is to be ascribed to any faulty training. Taking the event as a whole, it was quite enjoyable and the large audience showed its pleasure by frequent outbursts of applause. The affair was well managed, and the following program shows considerable taste in arrangement: Aria from "Pagliacci" (R. Leoncavallo); (a) Erwartung (La Forge), (b) Auf dem Wasser zu singen (Schubert), (c) Als die alte Mutter (Dvorak); (a) My Lover He Comes on the Skee (Clough-Leigher), (b) The Maids of Cadiz (Delibes), (c) Down in the Forest (Ronald), (d) Come Unto These Yellow Sands (La Forge); Aria from "La Boheme" (Puccini); (a) Widmung (Schumann-Liszt), (b) Polonaise in A flat (Chopin), Elwin A. Calberg; (a) Barcarolle-Notturmo (R. Leoncavallo), (b) The Little Damsel, (c) Chanson Provencale (Dell 'Acqua), (d) Serenade (Strauss); (a) Far Off I Hear a Lover's Flute (b) The Moon Drops Low (Cadman), (c) April Morn (Batten).

YSAÏE AT GREEK THEATRE.

By invitation of the Musical and Dramatic Committee of the University of California, Eugen Ysaÿe will give a special concert at the Greek Theatre on Commencement Day (Wednesday, May 14th). He will have the support of a splendid symphony orchestra of sixty with Paul Steindorff at the desk. This will not be an orchestral concert with Ysaÿe as soloist, but an Ysaÿe concert with an orchestra assisting, as the program will be furnished entirely by the "King of the Violinists." After an overture, M. Ysaÿe will play the "Concerto" in A minor, No. 22, by Viotti, with cadenza by Ysaÿe. This work has never before been played on the Pacific Coast in its original form. This will be followed by a group

of solos with piano accompaniment. The closing number will be the magnificent Bruch "Concerto" in G minor, also with orchestral accompaniment. To hear Ysaÿe in two great "Concertos" on a single program is an offering such as we have never before had in the Greek Theatre, and a record-breaking attendance is assured on this momentous occasion. This is the kind of a program they hear in Berlin, Paris and Vienna. Surely we are developing, and Greenbaum deserves a great share of the credit.

SHORT ITEMS OF INTEREST.

Mrs. J. E. Birmingham, the prominent and well known vocal instructor and contralto soloist, is spending a few weeks in the East, taking advantage of the many opportunities offered her by the various concerts and operatic performances that usually close the musical season in New York in a blaze of glory. Mrs. Birmingham will return to this city before the end of the winter season.

Arthur Longwell, of the A. B. Chase Co., is on a visit to this city concerning the interests of his firm and while here is the guest of Sherman, Clay & Co.

MRS. HUGO MANSFELDT DIES IN AFRICA.

The host of friends of Mrs. Hugo Mansfeldt were shocked to hear of the sudden death of that well known San Francisco musician last Saturday. The news came by cable and was first published in the Saturday evening newspapers. Those familiar with the home life of Mr. and Mrs. Mansfeldt are aware of the immense influence Mrs. Mansfeldt always exercised among the many clever and brilliant students of California's famous pedagogue. They also knew that she possessed a kind heart and an unabating interest in the affairs of music throughout the Coast. She was the founder of the Mansfeldt Club which organization has ever since flourished, and which added a certain important phase to local musical progress and culture. She was a true and staunch friend, willing to bring every particle of energy and enthusiasm to a cause that she had considered worthy of her assistance. The attention paid by daily newspapers to pupils' recitals must be largely placed to Mrs. Mansfeldt's credit who understood, like no one else, how to interest the press in the struggles of young geniuses.

In 1908 Mrs. Mansfeldt first went to Algiers ostensibly for reasons of health. It seems that she was ailing considerably at that time and that a dry and hot climate was thought necessary for her recovery. She returned to San Francisco in June 1912 for a few months' visit. During that time the writer, who always esteemed Mrs. Mansfeldt by reason of her fine critical abilities especially in the matter of adequate pianistic education, met her and was surprised at the change in her appearance. She seemed to be a different person. She spoke of the beauties of the desert and that she was unable to again live in a city, far away from the eloquent silences of the vast sand dunes, and that she had embraced the Mohammedan religion. We do not belong to those who scoff and ridicule people for changes of modes of living. It is impossible to tell what forces may be responsible for such action. That Mrs. Mansfeldt was sincere in whatever she may have undertaken can not be questioned by anyone who knew her. It is possible that an intensely poetic nature and a character singularly responsive to the wildness of nature may have contributed a large share of her adoption of new religious and social principles. It seems that she was contemplating another return trip to San Francisco, for in a recent letter to Mr. Mansfeldt—a letter full of brilliant descriptive and philosophical ideas—she spoke of her impending visit.

In addition to her fine qualities as a friend and life companion, Mrs. Mansfeldt was also a splendid musician, teaching young students in the art of piano playing. She was a great help to Hugo Mansfeldt in his wonderful pedagogical duties and her loss will be felt for some time by hundreds of friends who will cherish her memory as a splendid inheritance of a truly fine woman.

HOTHER WISMER'S SUCCESSFUL VIOLIN RECITAL

As usual there was a large audience in attendance at Hother Wismer's annual violin recital at the St. Francis Hotel Colonial Ballroom, on Tuesday evening, April 22d. The program was a singularly serious one, and one that contained a number of gems of classic instrumental literature. Whether Mr. Wismer acted wisely in including that extremely difficult Brahms concerto is perhaps open to discussion. It is not so much the technical intricacies that would be subject to objection, but the immense emotional qualities that it contains, and which require a depth of intensity and a volume of tone that even the greatest violinists in the world are often unable to acquire. Nevertheless, Mr. Wismer did very well and he showed that he had devoted much time and study to this gigantic work.

All the other works on the program were presented with that unquestionable musicianship and natural adaptability which Mr. Wismer always exhibits. There is a certain sincerity and seriousness of purpose in Mr. Wismer's playing that involuntarily draws one closer to him. When listening to him you feel that he is heart and soul in his work and that he plays the violin because he can not help doing it. He is a born musician who lives and thinks music, and whose dearest enjoyment is to revel in the great works of the masters. The Schumann, Sinding, Bruch and Porpora numbers he invested with such delightful poetic coloring that they aroused the audiences to hearty approval. Mr. Wismer possesses a splendid technic and his intonation is clean and accurate and his tone, while not unusually big, is smooth and graceful. The big audience that assembled on this occasion was lavish in its expressions of satisfaction and everyone seemed to enjoy the recital hugely.

Miss Fernanda Pratt, contralto, was the assisting artist. The oftener one listens to Miss Pratt the more does one become convinced of her unquestionable merit. She does not only possess a voice of unusual warmth and pliancy as well as range, but she sings with an intelligence and a self effacement that can not but impress one very strongly with her unquestionable talent. Miss Pratt has, in a short time, conquered for herself a leading place among the artists on the Pacific Coast. The accompanist was Uda Waldrop and it would be difficult to imagine anyone possessed of a finer sense of genuine artistry, or the relative position of accompanist to artist, as Mr. Waldrop reveals every time he appears in public. He is a consummate artist and his work always forms a great feature of a musical event.

The program presented on this occasion was as follows: Romance Op. 94 (R. Schumann), Suite in A Minor Op. 10 (Chr. Sinding), Mr. Wismer; Songs—Dedication (Richard Strauss), Sapphic Ode (J. Brahms), Spring Night (R. Schumann), Miss Pratt; Violin Concerto D Major Op. 77 (J. Brahms), Mr. Wismer; Songs—(with viola obligato) (J. Brahms), Gestillte Sehnsucht; Geistliches Wiegenlied, Miss Pratt; Adagio cantabile (Max Bruch), Menuet (Porpora-Kreisler), Mr. Wismer.

MADAME DE PASQUALI CONCERT.

Madame Bernice de Pasquali, the celebrated soprano, and Miss Aldanita Wolskill, the young California contralto, are to tour the Pacific Coast in concert under the management of George G. Frazer. Madame de Pasquali has just closed a season of great success at the Metropolitan Grand Opera House, New York. Her position was difficult and trying, in that she was assigned the roles in which Sembrich had shone for thirty years and which she had made her own. Comparison with the former queen of song was inevitable. The result, according to the New York critics, was a complete vindication of Madame de Pasquali's choice as the new Metropolitan queen of coloratura. Her coming tour of the Pacific Coast will enable Californians to hear the great arias she has been singing in New York.

Miss Wolskill, in the brief time since her return from professional training in Germany, has endeared herself anew to her San Francisco admirers. As a typical California girl her career has been watched with particular pride by a large circle of friends. Miss Wolskill's voice is a rare contralto of great range. In duet with Madame de Pasquali, she will sing roles from "Semiramide."

The de Pasquali-Wolskill concert will take place at Scottish Rite Auditorium, next Wednesday evening, May 28.

The Plymouth Church Choir of Oakland, Alexander Stewart, director, which is making a specialty of the study of the choral works of Bach and the earlier church composers, will sing Bach's fine cantata "God's Time is Best" at Plymouth Church Wednesday evening, May 7th. Assisting the choir upon this occasion will be Howard Pratt, tenor and Lowell Redfield, baritone and an orchestra of fifteen pieces. A new composition for tenor solo and chorus, dedicated to Alexander Stewart by the Composer, Frederick Stevenson of Los Angeles, will have its first performance upon this occasion. The evening is complimentary to the friends of Plymouth choir, and the members of other choirs about the bay will be the special guests of the evening.

PEOPLE'S PHILHARMONIC ORCHESTRA CONCERT.

(Continued from Page 1.)

monious whole. Mr. Martonne did not seem to be playing a violin solo, in the fashion of many players, for the purpose of attracting attention to his virtuosity, but he was a completely legitimate interpreter, seemingly filled with only the idea of conscientious interpretation. His tone did not appear to be very large, but it was surely of fine quality and extremely difficult, rapid passages were handled with a great abundance of technical skill. He justified his position as concert master very strikingly.

The great number of the evening was of course the Beethoven Symphony movements. The "Tarantella" by Herman Perlet caught the fancy of the auditors and Miss Aldanita Wolskill also won strong approval by singing Delibes' "The Nightingale." Jesse Lillenthal, President of the Recreation League, which stands as sponsor for this orchestra, and for this musical enterprise, fittingly introduced President Benjamin Ide Wheeler, of the University of California, who spoke with much feeling, and said that arts should be for the common people, and incidentally that he hoped that the time would arrive in San Francisco when a municipal department of music should take precedence of the department of Police and the department of sewers.

The opening night was a very remarkable success. Genuine surprise was created in the minds of the audience by the general excellency of the individual orchestral players. Concerning Perlet it may be said that his abilities as a conductor were already known and appreciated. These had new illumination in the instances herein alluded to. I have never seen a better behaved audience anywhere. If any of the auditors had small talk that they wanted to exchange during the performance, they restrained themselves until the orchestra stopped between the numbers. It was an orchestra and an audience entirely worthy of each other. If such an audience can be permanently assured, an audience of this mental caliber, the hoped for permanent success of the Recreation League's venture is certain. President Wheeler said in his address, that San Francisco was now on trial for its musical taste. He summed it all up in that. If a crowd of 4,000 can be assembled at regular intervals, to listen with the attention bestowed upon the opening performance, the local musical horizon will be widened and musical art will receive a wide and strong impulse. Whatever the final outcome may be, the Recreation League deserve thanks and credit for exploiting this field of art.

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SAN FRANCISCO, SATURDAY, MAY 10, 1913.

Price 10 Cents

YSAYE TO PLAY BEETHOVEN CONCERTO AT THE GREEK THEATRE

For many years we have been hearing the Mendelssohn, Tchaikowsky, Bruch, Saint-Saens, Wieniawski, Paganini and a few other "Concertos played by visiting artists and most of the time with piano accompaniment. About twelve years ago when the Chicago Symphony Orchestra under the baton of Adolf Rosenbecker, now a resident of this city, visited us, Jan Van Oordt, the excellent concertmaster of the organization, played the Beethoven "Concerto." Since then, Kreisler has played it with piano accompaniment, but most of the artists avoid it on account, firstly, of its being so very difficult and secondly on account of its being ineffective without the orchestral accompaniment. The work for the orchestra is as beautiful as any of the great master's symphonies and one cannot get but a faint idea of the exquisite beauties of the work without the original orchestral accompaniment. It was announced that Ysaye would play the Bruch "Concerto" at the special concert at the Greek Theatre next Wednesday afternoon, May 14, but Manager Greenbaum and the Faculty Committee of the University, wired him that "all the artists play the Bruch for us; when the greatest of them all comes, he ought to give us the greatest

THE YSAYE CONCERTS.

Of all the artists announced for this season, none have been so anxiously awaited as Ysaye "the master of the master-violinists." From all reports, the artist is playing more wonderfully than ever and in every city in which he has appeared, the audiences and critics have been simply astounded by the "bigness" of the man and his art. The first Ysaye concert will be given this Sunday afternoon, May 11, at Scottish Rite Auditorium. Ysaye's solo numbers will be the "Concerto" in E minor Mendelssohn, "Prize Song," from Die Meistersinger, Wagner-Wilhelmj, "L'ointain Passe," Ysaye, "Mazurka," Zarzycki and Wieniawski's brilliant fantasia on airs from Gounod's "Faust." With the famous French pianist, M. Camille Decreus, Ysaye will play the "Sonata" in D major by Mozart. M. Decreus will play two solo numbers "Reverie Nocturne," by Decreus and "Menuett," by Zanella.

The second Ysaye concert will be given next Tuesday night, May 13, when M. Ysaye will introduce to us his son Gabriel, with whom he will play the Bach "Concerto for two violins." The younger Ysaye is said to be an exceptionally gifted young artist. Such a combination has not been heard here since that excellent artist, Hugo Heerman played at the old Lyric Hall with his son Emil, now the concertmaster of the Cincinnati Symphony Orchestra. The solo numbers to be played will be the "Concerto" in G minor by Bruch, "Albumblatt," Wagner-Wilhelmj, "Old Mute," Ysaye, and "Rondo Capriccioso," Saint-Saens. The ensemble number will be the charming "Sonata" in G minor by Grieg and M. Decreus' solo numbers will be "Reverie Nocturne," Decreus and "The Spinning Girls of Carante," the latter a work by Rhene Batoy, which is attracting considerable attention from pianists.

At the third concert, Thursday night, May 15, an exceptionally attractive program will be given. Beethoven's "Kreutzer" sonata, Saint-Saens' "Concerto" in B minor, "Poeme" by Chausson and numbers by Schumann, Kreisler and Gabriel-Loeffler are promised. The farewell concert is announced for Sunday afternoon, May 18, when Ysaye and his son will play the "Sonata" in G minor for two violins by Handel, Ysaye and Decreus will play the "Sonata" in G major by Beethoven and the master's solo numbers will be Wieniawski's "Concerto" in D minor, Kreisler's Caprice Viennois and other gems.

Tickets for all the Ysaye concerts, including the great event at the Greek Theatre next Wednesday, are now on sale at the usual places.

MUSIC ACROSS THE BAY

By Elizabeth Westgate

The concert given for the Berkeley Musical Association by Mme. Julia Culp, the very great lieder singer on Monday evening of last week, commanded the immense audience which never fails to greet the artists who appear before this society, and which, whatever his fame, must be an inspiration to a performer in any branch of music. Also, it is virtually the same audience at every concert, since no single admissions are sold and the subscription list remains nearly the same from year to year. Mme. Culp was in superb voice, and, besides, is one of those rare artists who does not require time to make her impression on the hearer. During her first song—indeed it might be said in her first phrase—the artist stands revealed, and that indescribable sympathy is then established, not again to be disturbed. The singer gave a wonderful program. It is not the intention to review the evening in detail here, that delightful task having already been accomplished (as to the other concerts, at least) by the editor-in-chief. It must be said, however, that the recital has not been surpassed in splendor of achievement by any which has gone before. It closed the season of 1912-13.

Mrs. Nicholson and Miss de Fremery are inviting their friends to a recital given primarily to their pupils on Saturday, May 10, at eleven o'clock, at Miss de Fremery's studio in Fairmount Avenue, Oakland. The songs and piano pieces have all been chosen from the old masters, and together they comprise a most delightful list. Caldara, Sarri, Scarlatti, Bach, Beethoven, the two Mozarts, Lully, Daquin, Dr. Arne, and some eighteenth century bergerettes form the list, comprehensive and educational.

The last of Professor Seeger's recitals at Hearst Hall occurred last Thursday evening before the largest audience of students and others interested in music which has assembled for this illuminating series. Schumann and Brahms were the composers under consideration.

Ysaye, noblest violinist of them all, is to play at the Greek Theatre on Commencement Day. He will play the entire program save the overture, and his list is

magnificent, already given to the public, and so not detailed here.

The final lecture in the course given by Miss Ellza-beth Simpson, involving various phases of musical experience, and particularly with reference to piano-forte exposition, will come to a close—a postponed date—on Tuesday evening, the thirteenth of May. The lectures have taken place at the Horton School, under the auspices of the California Institute of Musical Art, and have been most valuable, not only—nor even chiefly—to students, but to all those who hear many concerts, and wish better to understand the music they listen to. It is hoped that the series, with the inevitable additions and emendations which a year's further application of their principles will suggest, will be repeated next season. There are none too many of such opportunities.

The final half-hour at the Greek Theatre yesterday was given by La Monaca Band, under the direction of Cesare Monaca. An hour was allowed for this clos-



JOHN CLAIRE MONTEITH

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(See P. 6, Col. 1.)

of all the Concertos and Ysaye, with his usual amiability wired back: "I will play the Beethoven for you surely."

So the Ysaye Concert at the Greek Theatre will be one of the greatest feasts of violin music ever offered in this or any other country. Ysaye will first play the Concerto for violin and orchestra in A minor by Viotti fraught with simple beauty and is one of those old with an original cadenza by the virtuoso. This work has never before been heard here with orchestra. It is works which, like Bach, Mozart, Martini, etc., take a master to adequately interpret. After this he will play a group of solos with piano accompaniment and it is possible that father and son may be heard in a short duet. Then will come the immortal Beethoven Concerto. As will be seen, it will be an Ysaye concert with orchestral accompaniment and not a symphony concert with Ysaye as soloist. All of the time of the orchestra rehearsals is being devoted to the two Concertos, and an exceptionally fine body of men has been selected for this occasion. Our best players are not only willing but anxious to play with such an artist as Ysaye; they consider it an honor. Paul Steindorff will conduct and Emilio Meriz and Hother Wismer will be the concert-masters.

Notwithstanding the enormous expense of the orchestra, the prices for this red-letter event in the musical history of the Greek Theatre will be no higher than at the recitals and there will be room for five thousand at the minimum price of \$1.00. Tickets can be secured at Sherman, Clay, & Co.'s in San Francisco and Oakland, Tupper & Reed's, Sign of the Bear, Glessner, Morse Co.'s, and Sadler's in Berkeley and at the Students' Co-Op. Store on the Campus. Get your seats early as there will be a big crowd, it being the Commencement Day at the University. From San Francisco take the two or two twenty boat.



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Two Brilliant Pupils of Mrs. Nitafta Donillet, Who Rendered a Splendid Duet from Aida at the Donillet Pupil Recital Last Week. (P. 3, Col. 1.)

ing day. The band comes from Santa Barbara, and has been giving concerts at Idora Park.

The Oakland Orpheum, under the direction of Edwin Dunbar Crandall, will join forces with Paul Steindorff and his band in the regular concert on Sunday, May 18th, at Lakeside Park.

Mrs. Olive Reed Cushman, the voice-teacher of Oakland, will present several of her advanced students at Hotel Oakland in a well-chosen and well-balanced program. Miss Edna Fischer, for a long time one of Mrs. Cushman's pupils, but for two seasons studying with James Sauvage, a New York instructor, is to sing a group of songs, as a compliment to her former teacher. Several hundred invitations have been issued.

The quartet and chorus choir of Plymouth Congregational Church has invited the other choirs in this vicinity to attend a choral evening prepared for Wednesday of this week. The organization is under the baton of Alexander Stewart.

A very successful hour of music was given on Monday afternoon, April 21st at the College of the Pacific, when pupils of Wilbur McColl, teacher of organ and piano at Pacific Conservatory, gave an informal recital. The program follows: Siciliano (Moszkowsky), Miss Olga Kutschker; Venitienne (Godard), Miss Myrtle Weaver; Erotik (Grieg), Miss Effie Medlin; Barcarolle in G minor (Rubinstein), Miss Iva Rodgers; Sous Bois (Staub), Miss Marguerite Deacon; Consolation No. 5 (Liszt), Miss Frances Osen; Nocturne, F minor (Chopin), Miss Eva Fuller; Norwegian Bridal Procession (Grieg), Miss Corona Seidell; The Chimes (Friml), Miss Ethel Amerine; La Fontaine (Lysberg), Miss Norma Daniels; Valse A flat (Chopin), Miss Agnes Boulware.



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MARC A. BLUMENBERG'S FUNERAL.

We take from the Musical Courier of April 16th the following item of information: "In charge of Frank Patterson, Paris representative of The Musical Courier, the remains of Mark A. Blumenberg arrived in New York Wednesday, April 9th and were buried Thursday, April 10th, in the Blumenberg family plot at Loudon Park Cemetery, Baltimore, Md. The funeral party which accompanied the body from New York to Baltimore consisted of the Misses Emma and Caroline Blumenberg, Mrs. Joseph Varga and Louis Blumenberg, sisters and brother of the deceased; M. H. Hanson, Edward A. Alexander, Joseph Varga, and these associates of The Musical Courier publications and the Blumenberg Press: Spencer T. Driggs, John Rice, H. I. Bennett, Alvin L. Schmoeger, Frank Patterson, J. Albert Riker, Leonard Liebbling, William Geppert, E. F. Ellert, George L. Albright, F. W. Riesberg, F. A. Schrage, Patrick J. Condon, T. B. Douglas and James M. Bergin. All of them are heads of departments connected with the Blumenberg enterprises. Three of the aforementioned associates had been with Mr. Blumenberg from twenty-eight to thirty years, several for over twenty years, quite a number for over fifteen years and the others for eight to twelve years. At the grave a simple and impressive funeral service and a short memorial address by Mr. Alexander were the only ceremonies. Immediately afterwards the party returned to New York. The Musical Courier offices in New York were closed Thursday."

The death of Marc A. Blumenberg did not cause any change in the management or editorial staff of The Musical Courier. Louis Blumenberg, brother of the deceased, is now President of the Musical Courier Company. Alvin L. Schmoeger, as formerly, is Secretary and Treasurer. Leonard Liebbling is now the editor and Herbert I. Bennett is the managing editor. The paper will be continued as usual publishing all the musical news of the world and printing interesting and readable editorial and other opinions.

MR. AND MRS. DOUILLET'S PUPIL RECITAL.

The pupils of Mr. and Mrs. Pierre Douillet gave a successful piano and song recital at Native Sons' Hall on Saturday evening, April 26th. The hall was well filled with a large and enthusiastic audience, and as usual, Mr. and Mrs. Douillet have every reason to feel much gratified with the fine work done by their pupils. Misses Ila Lloyd and Eva Gunn began the program with two delightful duets entitled Autumn Song by Mendelssohn and Sweet Zephyrs from Mozart's Marriage of Figaro. The two voices blended beautifully and the young singers interpreted these gems quite tastefully. Mrs. Myrtle Allison Smith played Chopin's Andante and Polonaise in E flat with fluent technique and with an ease and rhythmic charm that was quite enjoyable. Miss Hulda Rienecker sang Liszt's Lorelei and revealed an excellent mezzo soprano voice of an exceedingly pliant quality, and displayed considerable musical judgment. Miss Agnes Christiansen gave a very fluent and brilliant interpretation of Weber's Rondo in E flat, exhibiting a delightfully limpid touch and an exceedingly fluent technique. Elwood Gray sang A Bowl of Roses by Clarke and Thour't Like a Flower by Smith, with a pleasing baritone voice. Miss Ruth Thompson rendered Grieg's Nocturne and Liszt's Eighth Hungarian Rhapsody with much power and remarkable technical display. Miss Eunice Gilman gave a most artistic reading of the Bell Song from Lakme. She possesses a pure coloratura soprano which is exceedingly flexible. She sang with exquisite adherence to tone coloring and her range is splendid. Her high notes possessing as delightfully a bell-like quality as her low tones were resonant. She possesses all the requisites of a vocal artist. Miss Marion Harmon gave a very satisfactory rendition of Chopin's Balad in A flat, revealing an exceptionally fine flexibility of the left hand. Miss Clarita Welch sang that exceedingly difficult aria from Handel's Alcina and revealed a genuine contralto voice of great depth and range. She sang the sustained notes with fine breath control and excellent vocal resonance. Mrs. Claire Bailey Darrimon gave a very intelligent and decidedly poetical reading of Chopin's Nocturne in F sharp and the Paganini Etude by Liszt. The program closed with a very effectively rendered duet from Aida by Miss Hulda Rienecker and Miss Nellie Stone. The latter is the possessor of a remarkable contralto voice which she used with good judgment. Miss Rienecker showed to excellent advantage in the Aida role. Both singers proved to be possessed of histrionic as well as musical faculties. Mrs. William Henry Banks played the accompaniments very artistically and very judiciously. The event was one of the most successful of its kind rendered during the season.

Subscribe for The Musical Review. \$2.00 Per Year.

First California May Music Festival Proved an Artistic Success

Paul Steindorff, Backed by the Berkeley Oratorio Society and Assisted by Soloists, Choral Societies, School Children, and an Excellent Orchestra, Drew Two Large Audiences to Greek Theatre

By ALFRED METZGER

Judged from a purely musical point of view, the first California May Music Festival was a decided success. Although the attendance was not as large as the historical importance of the enterprise justified, there is no reason why Paul Steindorff and the Berkeley Oratorio Society should feel discouraged. There were, after all, several thousand people in attendance and the enthusiasm displayed was such as to testify to the satisfaction of the public and to the successful consummation of the artistic task of the undertaking. Paul Steindorff, the Berkeley Oratorio Society and all those who assisted in this first festival are entitled to great credit, and it is sincerely to be hoped that this excellent precedent set this year will be perpetuated and that the second California Music Festival will be given next year under even finer auspices than it was this year. Of course it requires great courage, tenacity and patience to bring these annual events to the state of existence which is manifested at the music festivals of the Eastern States, but there is no doubt that we possess the necessary material and the necessary energetic forces that will eventually bring these great events to a triumphant conclusion. The main fact to be remembered now, is that under no circumstances should anyone feel otherwise but optimistic, and plans should immediately be begun to lay wires for next year's event. This paper again offers its services for the good cause, for we are convinced that if certain lines are followed, the public will surely lend its enthu-

huge amphitheatre. It is a surprise to us that this unquestionably efficient artist is not snatched up by one of the leading operatic impresarios in this country. Coloratura sopranos of unquestionable genius are altogether too rare to be permitted to be idle even for a few weeks. As we said before, the entire concert was praiseworthy. Miss Westgate, the Musical Review's Oakland correspondent, will review the second concert, which included a performance of Gabriel Pierne's musical legend in four parts, entitled "The Children's Crusade."

MISS WESTGATE'S IDEA OF THE MUSIC FESTIVAL.

Oakland, May 4, 1913.

The long-anticipated May Festival is over; but not, let us be sure, its effects, nor its intentions. For its success is unquestioned, notwithstanding the truth—that the audiences were, on neither day, of imposing size. That, it seems to me, counts for little, for this first festival. The interest in choral singing has to grow in a community. A public—any public—does not, all at once, cease to inquire "Who are the soloists?" Instead of considering what great new work is to be presented. But Californians are nothing if not adaptable, and no community accepts with more enthusiasm the novel and the unusual. Very modern certainly, is Tierne's The Children's Crusade. The ear was at all times on the alert for its remarkable harmonies, so very satisfying, so inspired by the theme of the text, so completely at one with it. In spite of its modernity—and not a little because of that modernity—the music made the strongest possible appeal to the heart. I am not saying heart, believe me, when I mean intellect. The hold Tierne's harmonies and melodies took upon the listener was as much in one direction as the other.

The soloists, Mme. Vicarino, Virginia Pierce, Roland Paul, and Lowell Redfield, sang with full sympathy, the rather difficult and always deeply significant parts allotted to them. Mrs. McMurray's ardent delivery of her lines was very potent. Mr. Lloyd had at least one vitally interesting phrase, as well as others of lesser moment; and Mrs. Smith, Mrs. Addison, Mrs. Jensen and Miss Gruninger acquitted themselves with thorough credit.

But, when all is said, it was the singing of the various choruses which furnished the real thrills. Mr. Steindorff grows in musical stature with each public appearance, albeit he is rather an artistic giant already, and a very modest one, in spite of his constant and unvarying successes. The very reticence for intensity, not only by reason of the contrasts thereby gained, but at the individual moment, without thought of a coming phrase at all. He is something of a necromancer, if you will, in the matter of tone-quality from a mass. The singing of the children's choruses was little short, if at all short, of marvellous. Nor were the melodies they had to sing of the usual tuneful sort, though sometimes a necessity for the study of the immature singer. Three hundred of them maintained the pitch through these unruly intervals, and their intelligent delivery of the text itself was no less admirable. The adult choruses of as many hundred were quite splendidly effective, at every point and in every particular. The May Festival will surely be given next year, with increased interest on the part of the public and an accession of numbers, therefore, in the audience.

ELIZABETH WESTGATE.

THE JULIA CULP CONCERTS.

In the last issue of the Pacific Coast Musical Review, we reviewed at length the art of Julia Culp as revealed at her first San Francisco concert. Since that time, this truly great vocalist sang in Berkeley and twice more in San Francisco. The constantly increased attendance of the public proved the excellent impression made by her. Among the artists of international reputation, who made their first San Francisco appearance, Mme. Culp was one of the most successful in the matter of attracting public attention immediately. We understand that there is a likelihood that Mme. Culp will return next season, and in that event, we are sure she will receive a hearty welcome. There is nothing to be added to that which we have already set forth in last week's paper. Her art is sublime. Her programs were ideal in every way. Her personality is delightful. The programs were published repeatedly in this paper prior to Mme. Culp's appearance here, and no further quotation of the same is necessary. The musical season of 1912-13 was decidedly enriched by the visit of this great concert singer.

The May Calendar of the Pacific Musical Society includes a program next Wednesday morning consisting of a piano duo by Miss Adell Davis and Miss Eva Deutsch, a vocal solo by Mrs. Ruth Waterman Anderson, and a Septet by Hummel with Miss Carolyn Nash, piano, Elias Hecht, flute, A. Lombardi, oboe, F. E. Huske, horn, Nathan Firestone, viola, W. Villalpando, cello, L. J. Prevatti, contrabass. The final meeting of the season will take place on Wednesday evening, May 28th at the Colonial Ballroom at the St. Francis Hotel. Further announcements will appear later. The following officers have been elected for the ensuing year: Madame Emilia Tojetti, President; Mrs. Eugene S. Elkus, first vice-president; Mrs. Toby Schussler, second vice-president; Mrs. A. D. L. Hamilton, third vice-president; Mrs. William Ritter, recording secretary; Mrs. Henry S. Manheim, Treasurer; Directors—Mrs. David Hirschler, Mrs. C. Norris, Mrs. Lane Leonard, Miss May Shushelmer, Miss Carolyn A. Nash and Mrs. Henrietta Cowell.



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siaistic support to these festivals. The three things essential are: Time—Money—Adequate Publicity.

The first of the two festival programs was given on Friday afternoon at the Greek Theatre. The program rendered was as follows: Overture, Aroldo (Verdi), the Orchestra; Aria: O Don Fatale from Don Carlos (Verdi), Blanche Hamilton Fox; March: Aida, the Orchestra; Duet from Aida (Verdi), Regina Vicarino and Blanche Hamilton Fox; Aria: Caro Nome from Rigoletto (Verdi), Regina Vicarino; Huldigungsmarch (Wagner), the Orchestra; Overture Rienzi (Wagner), the Orchestra; Dreams—for strings (Wagner), the Orchestra; Wotan's Farewell and the Magic Fire Music from Die Walküre (Wagner), the Orchestra. Roland Paul, who was to sing the Prize Song from Die Meistersinger had an attack of Ptomaine poisoning and could not participate in the program. As will be seen, the event was arranged in commemoration of the Centenary of Verdi and Wagner. The orchestra was an excellent one and Mr. Steindorff guided the baton with that sureness and that ease of execution which has so long been a delightful factor in our local musical life. It is remarkable what this energetic musician accomplishes in behalf of genuine musical progress in California, and not too much can be said or done to assist this veritable volcano of energy in his praiseworthy efforts to spread good music among the masses. We do not believe that Mr. Steindorff's work is sufficiently appreciated by those who ought to be the first to lend him a helping hand.

Miss Fox sang her solo as well as her part in the duet charmingly. Her big, resonant voice was heard to excellent advantage and she put her entire artistic energy in her work. It would be difficult to hear a finer interpretation of that beautiful aria from Aida than the one so delightfully rendered by Miss Fox on this occasion. She revealed herself again as a first class artist and a mezzo soprano of the highest qualifications. Vicarino was also at her very best. Her coloratura work in the Rigoletto aria was superb. She sang with that limpidity of execution and that accuracy of intonation which has made such a deep impression among our musical public. Her voice was clear and penetrating, and was easily heard in every part of the

THE MCINTYRE TRIO.

An organization of Chamber Music players that is making good, artistically and otherwise, is the McIntyre Trio, recently formed here. Joseph McIntyre, pianist and director, came in December from New York, where he had been actively engaged in Chamber concert work for the past ten years, and enjoys a wide and enviable reputation for the excellence of his work there. Ralph Wetmore, violinist, is an American who has spent the majority of his years in Europe in the study of his instrument and later in concert and orchestral work at the great music centers.

He is a pupil of the great Joachim, and has been an assistant to Sevcik, in Prague. Victor de Gomez, the cellist of the Trio, is a native Californian, and one of our most gifted young artists. He is very well known in San Francisco, and is identified always with the best musical performances, and considered one of our best soloists. The Trio has the good fortune to be composed of fine soloists and of ensemble players of the first rank. These artists have just concluded a series of three most interesting concerts in Berkeley, with gratifying success. It is to be hoped that an opportunity will be given soon to the lovers of fine Chamber music in San Francisco, to hear this ensemble.

SHORT ITEMS OF INTEREST.

Mrs. Jessie Dean Moore opened her attractive studio in Berkeley for a musicale given by a group of her talented pupils on Wednesday evening, April 30th. A hundred or more invited guests were entertained. The hostess' daughter, Miss Ruby Moore, acted as accompanist for the evening, and Mrs. Harry K. Brown was the assisting accompanist. Those taking part in the program included: Miss Inez Keough, Miss Lelia Ruffner, L. E. Rushton, A. H. Still, Ralph Gilliland and Godfrey Fletcher. The program included the following numbers: Quartet, Come All Ye Lads and Lassies" (Wilson), Miss Simpson, Miss Newell, Mr. Rushton and Mr. Still; bass, Morning and Evening, If I Could Call the Years Back, Mr. Gilliland; mezzo soprano, Mineleide (Brahms), Where I Gardener (Chaminade), Miss Woods; baritone, Song of the Carbine (De Koven), The Little Gray House in the West (Lohr), Mr. Still; soprano, Mignon (Hardenlot), Miss Keough; soprano, Swiss Echo Song (Echert), Unter'm Machelbaum (Hollander), Miss Simpson; bass, Elgie (Massenet), Melisande in the Woods (Goetz), Mr. Fletcher; mezzo soprano, Villanelle (Chaminade), Miss Woods; quartet, The Country Dance (Old English cycle), Miss Simpson, Miss Newell, Mr. Rushton and Mr. Still; soprano, Dost Thou Know That Sweet Land, from Mignon (Thomas), Miss Ruffner.

The Arillaga Musical College gave the eighth recital of its third season on Thursday evening, May 1st with unqualified success. The pupils who participated gave evidence of excellent tuition and the audience that attended was lavish in its expression of satisfaction and delight by means of prolonged applause and demands for encores. The excellent program presented on this occasion was as follows: Symphony in C minor (Beethoven), Arranged for two Pianos, eight hands, 1st movement "Allegro con brio" and 2nd movement, "Andante con moto" Mrs. M. Dukes Parker, Miss Y. Wingerter, Miss E. Baldocchi, Miss N. Mahoney; Vocal Solo: "Myself when Young" (Persian Garden) (Liza Lehman), Mr. Edward A. Parker; (a) Polonaise in C sharp minor (Chopin), (b) Shadow Dance (McDowell), Miss Nellie Mahoney; (a) Gondoliera (Moszkowsky), (b) Crescendo (Lassen), Miss Ynez Wingerter; (a) Prelude C sharp minor (Rachmaninoff), (b) Polonaise (Moszkowsky), Miss Emma Baldocchi; "Le Matin" for two pianos (Chaminade), Miss Rae Hymson, V. de Arrillaga, Concerto in G minor (Saint-Saens), Andante Sostenuto and Presto Finale, Mrs. Martha Dukes Parker; Orchestral accompaniment rendered on Grand Organ and 2nd Piano by Achille Artigues, Santiago Arrillaga; Vocal: King Charles, Mr. Edward A. Parker; Symphony in C minor (Beethoven), Last movements Scherzo and Allegro Finale, Mrs. M. Dukes Parker, Miss Y. Wingerter, Miss E. Baldocchi, Miss N. Mahoney.

Roderick White, a very talented and brilliant young violinist who is visiting California, gave an excellent violin recital at Santa Barbara on Friday evening, March 28th. A very select and enthusiastic audience was in attendance and Mr. White received the hearty praise of press and public. Prior to this his second annual recital in Santa Barbara (Mr. White spends his summers in California) he appeared during March with the Chicago Symphony orchestra in Grand Rapids, and scored an artistic triumph as soloist. The program presented by Mr. White in Santa Barbara with such unqualified success was as follows: Concerto in B Minor No. III (Saint-Saens); Faust Fantasia (Wienlawski); (a) Chanson sans paroles (Tschalkowsky), (b) Minuet in D major (Haydn-Burmester), (c) Adagio (Spohr), (d) Liebesfreud (Kreisler); (a) Humoresque (Tor Aulin), (b) Canzonetta (Victor Herbert), (c) Orientale (Saesar Cui), (d) Caprice Basque (Sarasate).

The 300th students' recital took place at the Von Stein Academy in Los Angeles on Tuesday evening, April 8th when the following program was presented in an exceedingly artistic and theoretically satisfactory manner: Your Tag (Loeschhorn), Elsa McAnuliffe, Class of apprentice teacher Miss Mitchell; Sonatina (Biehl), Myrtle von Stein, Class of Miss Mitchell; Peasant Dance (Baumfelder), Hazel von Stein, Class of Mr. Hilburg; Sonatina (Lichner), Martha Mateer, Class of Miss Mitchell; Pastorale for Violin and Piano (Cadman), Lorraine and Vanessa Stockwell, Class of Mr. Webster; Marceau brillante (Wallenhaupt), Ruth Whittington, Class of Mr. Hilburg; Air de Dance Louis XV (Freghe), Ralph and Kenneth Montee, Class of Mr. Hilburg; Song of Waiting, soprano (Wright), Miss Lorena Grover, Class of Mr. Mustard; Will o' the Whisp (Quigley), Miss Ethel Blocklinger, Class of Mr. Hilburg; Dance Caprice (Grieg), Miss Marie Crewning, Class of Miss Spangler; Sonatina (Beethoven), Helen Drescher, Class of Mr.

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Percy A. R. Dow, the voice teacher, was heard by the Mendelssohn Club, Richmond, on Friday, April 18th inst., in one of his lecture-talks. The subject of this occasion was "The Scratches on the Polish," illustrated by phonographic records, and was an interesting demonstration of how the singing of some of our most famous operatic "song birds" is not always without flaw. Comparison was made by Mr. Dow between the musicianship of our great violinists and pianists, and that of our great singers, showing that while the latter seemed at times to think only of the display of his instrument, the former usually give themselves to the interpretation of the music. Records of the same song sung by a singer of note, and played by a violinist, gave strong evidence of the truth of the lecturer's assertions.

Madame Sofia Neustadt, soprano, was the assisting artist at Elizabeth Simpson's recent lecture recital on Schubert, Schumann; the Lied, at the Horton School in Oakland. Madame Neustadt sang representative songs of Schubert and Schumann with exquisite taste and fine artistic feeling. The possessor of a beautiful voice, Madame Neustadt adds to that a highly developed artistic nature, warmth of emotion, and deep sympathy. Her program included such diverse songs as "Du bist die Ruh," "Wohn", "Der Doppelgänger", "Widmung", "Der Nussbaum", and "Er der Herrlichste von Allen"; and she succeeded in investing each with the proper emotional atmosphere to make her interpretations rarely artistic and enjoyable. The audience manifested its cordial ap-

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preciation of Madame Neustadt's work, and the occasion was greatly enjoyed by all present. The closing lecture of the series will be on the subject: "Brahms, Wagner, Strauss, Debussy: Modern Music," the date being Tuesday evening, May 13, and this lecture is open to the public free of charge.

ALCAZAR THEATRE.

"A Tale of Two Cities," adapted from Charles Dickens' imperishable story of London and Paris during the French revolution, is to be started on a one-week run next Monday evening at the Alcazar, with Charles Waldron as Sydney Carton and Miss Justina Wayne, one of America's most capable and experienced young leading women, especially engaged for the acting role of Mimi. All the members of the stock company and a number of extra players will round out the cast. This dramatization of the famous book is the only one fully in accord with modern rules of play-building. Unlike any preceding version, it does not emphasize characterization at a sacrifice of general dramatic value. While rigidly adhering to the original plot, it presents no scene or personage that is not essential to coherent narration, and from opening until finish, its action does not lag for an instant.

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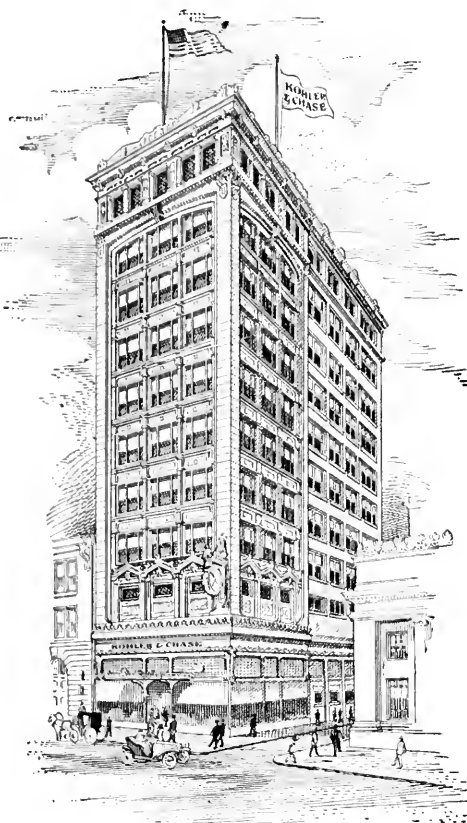
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MUSIC IN PORTLAND.

John Claire Monteith Gives Fine Vocal Recital and Enthuses a Large Audience of Serious Music Lovers.

John Claire Monteith, the leading baritone and teacher of Portland, Oregon, recently gave a program of unusual merit and interest before the members and guests of the Monday Musical Club in the ballroom of the Multnomah Hotel in that city. One feature of his program was that each song was new to his repertoire in that he had never sung any of them before in public. The critic of the Portland Oreganian says of his work:

"John Claire Monteith, baritone, gave further evidence at a matinee recital in the ballroom of the Multnomah Hotel yesterday that he can be depended upon always to make a fine satisfying concert appearance. He is not only one of the most finished concert soloists in the city, but in the Pacific Northwest, and far from resting on the vocal laurels he has gained, he is as hard working a student as ever in vocalization and program making.

His program yesterday, an unusually fine one, was arranged to show the many contrasts of his voice, and he sang so well that he fully deserved the plaudits he won from the large audience. The sense of the unusual was also noticed in Mr. Monteith's program consisting of selections not often grouped together. The Massenet excerpts were splendidly sung and Tschalkowsky's "Pilgrim's Song" thrilled. Hammand's "Ballad of the Bony Fidler" had haunting mystic charm and the rousing Romany songs the necessary abandon.

Mr. Monteith had many recalls but the only extra number he gave was the "Torreador" song from "Carmen." The event was under the direction of the Monday Music Club."

Mr. Monteith is one of the northern subscribers to the Pacific Coast Musical Review and is a strong supporter of many of its policies. He is a prominent member of the Musicians Club and is chair director at the First Unitarian Church and the Rose City Park Presbyterian Church. The soloists in the latter choir all being his pupils. Mr. Monteith is one of the busiest of the busiest of the Northern musicians and in the same week in which he gave the Monday Club recital in addition to his studio and church work, he sang at two different concerts given on the same evening, appeared at a concert in Albany, Oregon, given to dedicate a new pipe organ, and was soloist at two performances of Gounod's "Redemption" given by the Portland Oratorio Society on which occasions he sang both the bass and baritone parts. During the months of March and April, he has given two pupils' recitals at which the standard of work was very high. On the whole, Mr. Monteith may be counted as one of the big men in musical work in the Northwest.

THE BACH FESTIVAL IN BETHLEHEM.

Dr. J. Fred Wolfe, conductor of the Bach Choir, today announced the soloists for the 1913 Bach Festival to be given on May 30 and 31 in Packer Memorial Church, Lehigh University. The soloists will be: soprano, Miss Grace Kerns, soloist in St. Bartholomew's Church, New York; contraltos, Mrs. Florence Mulford Hunt of the Metropolitan Opera Company, and Mrs. Margaret Adsit Barrell, soloist at St. Paul's Cathedral, Buffalo, N. Y.; tenor, Nicholas Douly of Philadelphia who has sung in nearly all of the previous festivals at Bethlehem; baritone, Haratio Connell of New York who has returned from a concert tour abroad; bass, Edmund A. John, soloist of St. Nicholas Collegiate Church, New York City.

Miss Kerns has sung with the Kneisel Choir, the New York Columbia University Choral Society, the New York Beethoven Maennerchor, the Philadelphia Orpheus Club, the Pittsburgh Apollo and Mozart Clubs, the Toronto Oratorio Society, the Worcester Oratorio Society and others. Mrs. Hunt recently sang the part of the Mother Superior in "Cyrano" with the Metropolitan Opera Company, with which she has been for three years. She has appeared with the Handel and Haydn Society of Boston, the Theodore Thomas Orchestra of Chicago, the Pittsburgh Oratorio Society, the Deutscher Verein of Milwaukee, and has sung at numerous Spring Festivals.

Mrs. Barrell has given numerous recitals, Conrad V. Bos, the distinguished pianist and accompanist, coming to Buffalo during his American tour to assist at her debut. Mr. Douly recently sang the Bach Passion in German at Milwaukee. He has been a favorite soloist at previous Bethlehem festivals. Mr. Connell had a nine weeks' tour with the Minneapolis Symphony Orchestra. He sang the Bach Mass in B minor in Frankfurt, Germany, under Siegfried Ochs. Mr. John has sung with the Orpheus Club, Cincinnati at Winona Assembly with the Sampson and Delilah Oratorio Society of New York City, etc.

TIVOLI RE-OPENING MAY 21.

The cheerful announcement is made that the Tivoli Opera House will open Wednesday evening, May 21, with the same policy that made it one of the most beloved of San Francisco institutions for decades before the fire. Manager W. H. Leahy returned from New York on Wednesday with his customary smile and a pocket full of contracts with light operatic stars of great renown in the metropolis. The musical director chosen for the Tivoli is a man peculiarly adapted to the work before him and the stage will be under the supervision of a master of his art. Of course the chorus, always a feature of the old Tivoli, will be made up of the best voices obtainable and the girls will be many and pretty. Manager Leahy has selected for the opening "When Johnny Comes Marching Home," which ran for fourteen weeks at the old house and which will afford all of the principals an excellent opportunity of displaying their abilities. Everything will be the same as at the old Tivoli, especially the prices—twenty-five, fifty and seventy-five cents and it is safe to say that the whole town and his wife will be in evidence at the opening.

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With the ending of the opera season at the Metropolitan Opera House, the great artists who had sung to the appreciative audiences during a period of twenty-three weeks, began to make their departure for foreign shores to sing in London, Paris, and other musical centers; and from now until next November the music-lovers of the entire country will have to depend upon the Victor for their grand opera. That means a continuous season of grand opera for them, as the extensive array of Victor talent includes the world's greatest artists; and in addition to the hundreds of operatic arias already listed in the Victor catalog, numerous other selections are offered in the May list of new Victor Records just issued.

Caruso contributes an air from Puccini's *Manon* with a delightful harp accompaniment, and as he is always especially happy in the music of this composer, his rendition is a superb one. The great tenor also sings a sacred number, "Agnus Dei," delivering this beautiful prayer with a keen appreciation of its devotional character, and with a loveliness of voice which holds one spellbound. Geraldine Farrar gives a charmingly melodious number from Wolf-Ferrari's *Secret of Suzanne*, and also sings a fascinating waltz from a German operetta. Besides this, Miss Farrar with Edmond Clement renders an impassioned love duet from *Romeo and Juliet*. In the recent performances of the Barber of Seville, Tetrazzini has sung Venzano's "Grande Valse" in the Lesson Scene, and she has now made a record of this aria. It is a brilliant number admirably suited to the display of the diva's peculiar vocal talents and her dazzling execution in the colorature portion is most admirable. The favorite *Abide With Me* is beautifully sung by Louise Homer and Alma Gluck, their voices blending exquisitely, and Mme. Gluck also sings "Red, Red Rose," a charming new setting of Burns' immortal poem. John McCormack's contribution is a pleasing English ballad, "Within the Garden of My Heart;" and Evan Williams gives an effective rendition of one of Carrie Jacobs-Bond's newest songs, "A Perfect Day."

The two violin solos by Maud Powell and Fritz Kreisler are worthy additions to Victor collection of instrumental solos. Miss Powell's solo is the dashing *Hubay "Czardas"* with its fascinating rhythm, while Mr. Kreisler renders a charming lullaby. Ada Sassoli's masterful harp playing is admirably exhibited in a dainty caprice, "Gitana," her exquisite tone, mastery of phrasing and amazing technique being quite evident. Sousa's Band and Pryor's Band each play an attractive march based on well-known patriotic melodies, and the latter organization also renders a fine medley of selections from the *Huguenots*. Another operatic selection, from the *Masked Ball*, is given by Vessella's Italian Band; and the Victor Dance Orchestra and the Victor Military Band contribute a turkey trot, a tango, and two waltzes—four attractive records for dancing purposes.

That versatile comedian, Harry Lauder, is again on hand with two more of his amusing songs, "She's the Lass for Me" and "Trixie from Dixie" in which he sings for the first time about an American sweetheart. A popular-priced record of a Faust number, the Trio from the *Prison Scene*, is a splendid contribution by the Victor Opera Trio, and second medley of "Gems from The Mikado" is given by the Victor Light Opera Company. Two gospel hymns of great popularity, "Over the Line" and "Whiter than Snow," are effectively rendered by Trinity Choir; Allan Turner sings in finished style a new song, "Absence," and Chaminade's delightful "Ritournelle;" Percy Hemus gives two dramatic numbers, the ever-popular "Danny Deever," and the "Pauper's Drive;" and Wilfred Glenn contributes a splendid pair of basso-profundo reproductions, the old standard nautical "Rocked in the Cradle of the Deep" and that most popular of all bass songs "Asleep in the Deep."

Two numbers of special interest because of the near approach of Memorial Day are a recitation of "The Blue and the Gray" by Harry E. Humphrey, whose style of delivery and clean-cut diction are admirable, and a familiar memorial song, "Sleep, Noble Hearts," rendered by the Lyric Quartet. Al Jolson sings two of his great song hits from the *Winter Garden* production in which he is appearing; William J. Halley gives a melodious Southern number, "At Uncle Tom's Cabin Door;" Olive Kline sings two numbers from Harry McDonough, and Billy Murray each render a pleasing ballad; and Collins and Harlan, Helen Clark, Golden and Hughes, and the Victor Minstrel Company are among the other contributors to the month's entertainment.

Such is the musical feast set before Victor owners to bring enjoyment to them right in their own homes, and even those not possessing a Victor or a Victrola can have a taste of this great pleasure, for any Victor dealer will gladly play for any one any desired selections.

The Pacific Coast Musical Review is in receipt of the marriage announcement of Miss Viola van Orden to Benjamin E. Berry. The wedding took place in Yonkers, N. Y., on Thursday, March 20th. Miss van Orden is well known as an excellent church and concert singer and both Mr. and Mrs. Berry were in San Francisco last year, and were heard in a delightful concert. Mrs. Berry resided in Boston until her wedding and then returned there to conclude her church contract and to sing for the Salem Oratorio Society in April, in "The Crusaders," by Gade. Mr. Berry is singing in Grace Church, New York, and is appearing as concert tenor under a prominent New York manager. Mr. and Mrs. Berry are to make a tour of Eastern Canada in May, which will no doubt, prove very interesting. Mrs. Berry enjoyed singing with the Boston Festival Orchestra several times. George Stewart, who has recently been appointed business manager of the music committee of the Exposition, is the manager of that society. After April 10th, Mr. and Mrs. Berry will move to Yonkers, N. Y., until the fall, when they will become New Yorkers. It is their intention to return to California for the Exposition.

FIRST AMERICAN CONTRALTO IN CONCERT FIELD.

Press Notices Concerning Christine Miller's Appearance in the Brahms' "Rhapsody" with the Chicago Mendelssohn Club and the Thomas Orchestra, February 20, 1913, in Orchestra Hall.

"Miss Miller's talents lifted the performance of this number to heights of interpretative eloquence not approached elsewhere in the program. Her delivery of the solo strengthened a conviction, long cherished, that she is the first American contralto in the concert field."—Glenn Dillard Gunn, in the Chicago Tribune.

"Miss Miller sang admirably. In tone, in breadth of style, in realization of mood, her interpretation was a great accomplishment. This recently risen star of oratorio has been charged with no more exacting a task during her many appearances here, and while she would probably not be willing to stake her fame and fortunes upon this one medium for her great gifts, she may credit herself with a flattering success."—Eric Delmarter, in the Chicago Inter-Ocean.

"A fine and dignified number for orchestra, chorus and contralto solo, in which Miss Miller sang with delightful voice and feeling, was well interpreted as a work of art."—Karlton Hackett, in the Chicago Evening Post.

"The Pittsburgh contralto, as ever, won the hearts of her audience by rare tonal beauty, exquisite delivery, and impeccable diction."—Rene Devries, in Musical Courier.

"Christine Miller was most satisfying. Her artistic phrasing and rich quality of voice with clearly enunciated words brought the most spontaneous applause."—Musical Leader.

"In this glorious number, the favorite contralto was cast to great advantage, and her beautiful voice and dignified style fitted in with the Brahms sweep of phrase and cadence most admirably. Never has Miss Miller been in better voice nor did she ever in Chicago sing with more utter simplicity and sincerity of musical meaning."—Chas. E. Watt, in Music News.

ORPHEUM.

There will be five entirely new acts in the Orpheum bill next week. A truly marvelous exhibition of canine intelligence will be given by Don, the Talking Dog. Don is eight years old and quite corpulent for his age. He is a German hunting dog and the property of Miss Martha Haberland, who puts him through his paces on the stage. Whether he understands what he says is a question. He speaks such words as Unger (Hunger), Ruhe (Rest), Kuchen (Cake) very distinctly. His greatest success is made with the vowels U and E. He accentuates every syllable sharply. European scientists have examined Don and are at a loss to explain this phenomenon. The entire press of New York and of Berlin pronounce him a marvel. He is the only talking dog in the world and his life is insured for \$50,000. Loney Haskell introduces him.

Few ballets have been conceived on as original or unique an idea as "The Top O' Th' World Dancers." They consist of several boys and girls trained to perfection in the various intricate numbers they execute and selected not only with regard to their ability but also their personal appearance. In the famous and most novel "Collie Ballet," half a dozen finely bred dogs do their share. The company is seen in "Kris Kringle's Dream" the characters in which are either toys or the human and animal population of the far north.

Lester, America's premier ventriloquist will also be included in the new novelties. He is unique in his line and great fun is caused by the manner in which he introduces his puppet, who instead of obeying his master's orders, is the boss of the job. Lester throws his voice about while drinking and smoking and the keenest observer fails to detect the slightest motion of his lips, although he walks through the auditorium and affords every chance for discovery.

The Curzon Sisters, two charming little Southern girls who are known as "The Flying Butterflies" will flit through the air like butterflies while holding on by their teeth in order that their arms may be able to manipulate their wings and so perfect the illusion. Hale Norcross, formerly with Henry W. Savage's "The College Widow" and "The County Chairman," Charles Frohman's production of "The Fires of Fate," and Charles Dillingham's comedy playlet "Artie" will present Charles Dickson's comedy playlet "Love in the Suburbs."

FOY'S "OVER THE RIVER" AT CORT

The announcement of comical Eddie Foy's engagement at the Cort Theatre commencing next Sunday evening is really a theatrical event of much interest, not only on account of the promise of a night of fun with Eddie Foy, who is one of the drollest and most comic of all American stars, but because Werba and Luescher are sending a company and production of Mr. Foy's latest success "Over the River" that is said to rival both their "Spring Maid" and "Rose Maid" productions. This artistic firm of young producers, who have taken front rank in the light opera field, pay \$25,000 for Mr. Foy, and his company is one of the ten big organizations under their management.

"Over the River" is described as one of the most stylish "girlie" shows that ran on Broadway last season. Its chorus and ballet augmented by the addition of the "Eight Berlin Madcap" dancers from Germany, became one of the most talked about ensemble organizations of the year. The piece was also the first to introduce a "Cabaret" scene showing the interior of one of New York's popular all-night restaurants where the "400" go for their after-theatre entertainment. In fact, the plot of the play is built around one of these fashionable resorts. The music is spoken of as unusually "catchy."



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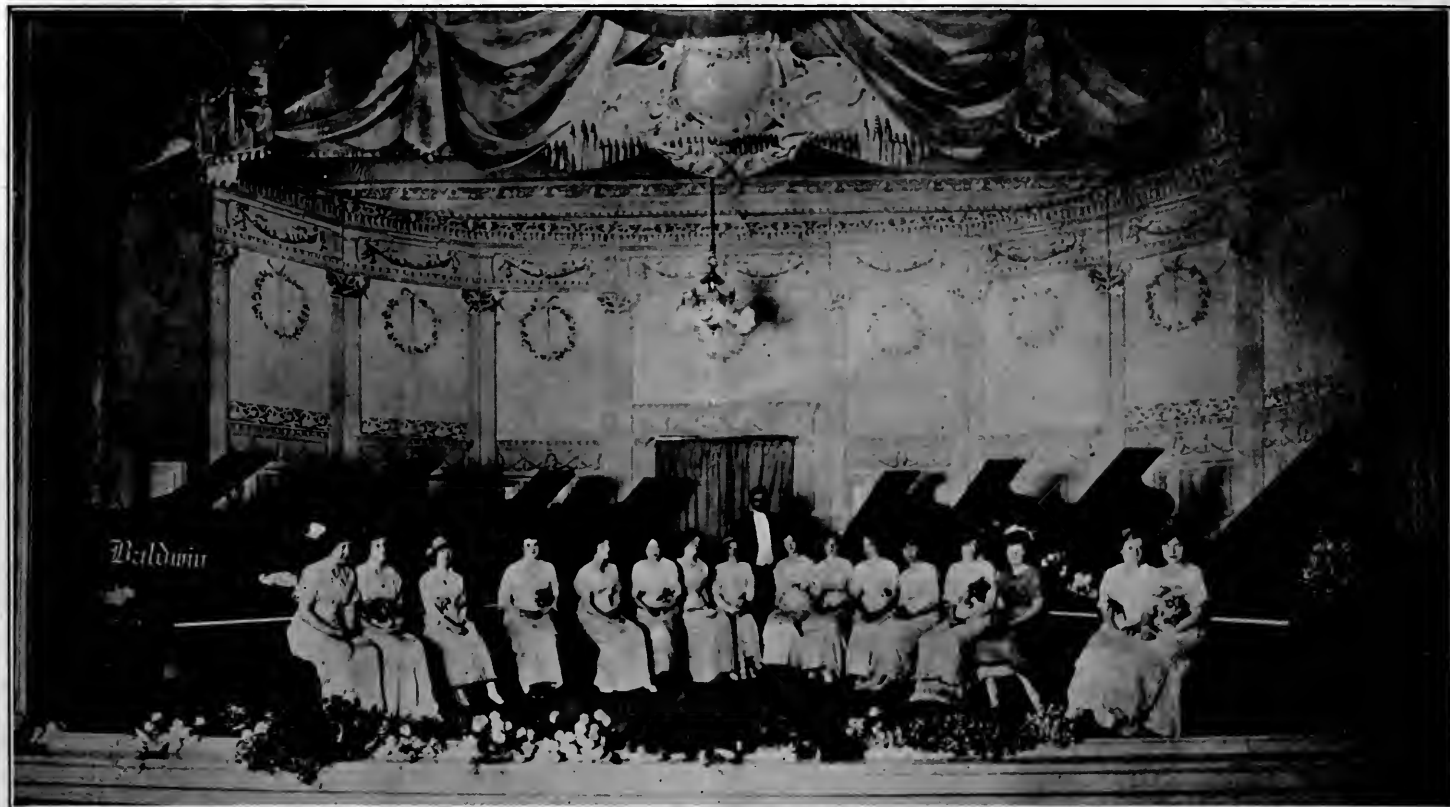
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GREAT POSSIBILITIES FOR CALIFORNIA MAY MUSIC FESTIVALS

Several Suggestions Intended to Encourage the Berkeley Oratorio Society and Paul Steindorff to Continue Their Praiseworthy Efforts in the Perpetuation of State-wide Annual Events

By ALFRED METZGER

The first California May Music Festival, given under the direction of Paul Steindorff and under the auspices of the Berkeley Oratorio Society, at the Greek Theatre of the University of California on Friday and Saturday afternoons, May 2d and 3d, is now a thing of the past, and we trust a precedent has now been set that will not be permitted to die out, as has so often been the case in other big musical movements around the Bay cities; and we trust that these May Music Festivals will now become an established institution and will be continued every year. This paper, from the very beginning of its existence, and since that time, at frequent intervals has pointed out the necessity of these festivals, and finally last year in its desperation at the constant inactivity of those responsible for our great musical enterprises we have directly appealed to the Berkeley Oratorio Society and Paul Steindorff that they take up this matter of the California Music Festivals and that in case they were inclined to do so, we would be willing to attend to the publicity work and all other matters where advice would be required. Both the Oratorio Society and Mr. Steindorff accepted our proposition, but for some reason or other decided to change their plans and gave the publicity work into other hands, as well as absolutely refused to give this first festival according to our ideas, but insisted upon following their own plans, with the result that the Greek Theatre revealed altogether too many vacant seats on such an exceedingly important historical occasion.

We want to impress our readers as well as the members of the Berkeley Oratorio Society and Mr. Steindorff with the earnest conviction that we are not introducing here the personal element for any selfish reason, nor from any standpoint of an exaggerated idea of our own importance, nor from any desire to gain financial reward or even personal aggrandizement, or glory. We are compelled to digress sufficiently on the critical aspect of this report to bring in a matter connected with the financial success of the enterprise, simply for the good of the musical public and for the good of this great commonwealth—California. When we offered to do this publicity work, we did so without asking or even desiring any financial remuneration. We even did not want our name associated with such publicity work, but were willing to do everything for the good of the cause. That our assistance was first accepted and then ignored did not hurt us at all, because there was absolutely no injury to ourselves implied or intended—nor really did we care particularly from a personal standpoint, for the worst we can possibly say of it was that it has saved us an immense amount of work and worry and has lifted from our shoulders a gigantic responsibility. So, speaking personally, we were rather relieved to find ourselves deprived of the honor to help launch this first California Music Festival. As long as such a great enterprise is really started, we are satisfied. But the question remains, was it wise to start this great movement in a manner that so glaringly revealed the indifference of the public, and would it not have been wiser to follow the suggestions of one who wanted to see the undertaking a great financial as well as artistic success? Let us see wherein the ideas of the management and the writer's differed.

We have discovered in our twenty years activity in musical journalism that the general public can only be interested in vast sensational enterprises. And if these enterprises are principally restricted to purely local conditions, then the appeal to the public must be a hundred per cent. stronger and more far reaching. We wanted to see this first California Music Festival a STATE-WIDE affair, including ALL the musical interests of the State of California. We wanted to see a California Music Festival Association started through the auspices of the Berkeley Oratorio Society—a Festival Association that should have as its executive committee a body of leading citizens of the commonwealth carefully selected from public and private life. Men and women prominent in political as well as business, social and musical club circles should have stood sponsor for such a Festival and the guarantee fund should have been collected from all parts of the State through vice-presidents in various towns, which vice-presidents should have been members of the executive committee. With the leading citizens of California on the executive committee, the managing editors of all the daily newspapers should have been approached with the explanation that an enterprise of such vast importance to the State of California and of such incalculable advantage to the publicity benefits of this State was entitled to the unlimited attention of the public press and if the managing editors could have been convinced that thousands of people were interested in this movement through the representatives of the community, the assistance of the press would easily

have been obtained. In return for this assistance, the executive committee of the Music Festival Association of California could have devoted a reasonable and satisfactory amount of its subscription and guarantee fund to general advertising that would have convinced the press and the managing editors that their support was not asked merely as a matter of charity.

To work up an enterprise of this kind really requires from six months to a year—the longer the better. We wanted this thing started six months ahead of time, but were unable to secure particulars as to plans, dates, soloists and so forth, and finding that it was practically impossible to impress those associated with the enterprise with the great fact that time and money were necessary for the success of this May Festival, we finally became disheartened and felt that our ideas did not coincide with the ideas of those in charge of the event. Another weakness of the festival was the lack of adequate solo material. While both Regina Vicarino



PAUL STEINDORFF

Who Directed the First California May Music Festival Very Successfully and Who is Deserving of Encouragement for Subsequent Festivals.

and Blanche Hamilton Fox are excellent artists and have made a tremendous impression among our people here, they have so far not been able to gain great recognition in the Music Festival field—an entirely different field from grand opera. Tetrastini may be used as a freak sensational attraction for ONE TIME, but outside of her, we know of no purely operatic artist that could attract universal attention in a festival program. If the Festival in itself does not gain the interest of the public, it will have missed its purpose and its significance. Soloists should only be incidental features, and being such, they must be gathered from the particular field in which they are to appear—in this case, the Music Festival Field, and not from the operatic field which is entirely another sphere of artistic activity. But the entire Festival must be given on a greater and more extensive scale than it was done on this occasion.

We are devoting all this space to this advisory attitude, because we want to emphasize the fact that California Music Festivals can never be given under narrow conditions. We did not come out with this protest prior to the Festival, because we did not desire to be accused of trying to hurt the enterprise by criticizing, and thus become subject to a wrong construction of our intentions which could easily have been construed as being revengeful. We waited patiently until the whole affair

was done with, and now, in order to prevent another failure, we want to emphasize with every ounce of energy at our disposal, that in case the second festival is going to be conducted on the same principle as the first there will be another great failure and possibly the end of California Music Festivals for some time to come. The question remains now, will Mr. Steindorff and those associated with him become discouraged and decide to give up their splendid efforts in behalf of California Music Festivals, or will they accept now the advice of this paper, permit the writer to suggest to them certain means by which the success of these Music Festivals MUST be secured, and thus perpetuate these great movements in behalf of musical progress on the Pacific Coast. Far be it from us to contend that we alone are able to bring these festivals to a successful financial and popular conclusion. There are possibly many who, like us, believe they can do it. But as long as none of them come forward and actually accomplish the task, there is no reason why we should fail in our duty to the musical public and offer our services in behalf of a great enterprise. There are altogether too many people who are ready to find fault, but who somehow, never have suggestions to make for improvements. We are always ready to find a remedy for errors. Music Festivals are possible in California only under certain conditions. They require TIME, MONEY and THE RIGHT KIND OF PUBLICITY. Will Mr. Steindorff and the Berkeley Oratorio Society recognize this fact, or will they not? If they do, it is within their power to give a genuine California Music Festival next season which will attract the attention of the entire musical world. And they must not permit ANYONE to lead them astray from their fixed purpose. They must make up their minds right now, for there is not too much time left before May 1914, to work up a Festival that is to attract the attention of the entire State. Let us pull together! Mr. Steindorff deserves SUCCESS. Let us all help him attain it.

On Tuesday evening, April 8th, the San Francisco Musical Club entertained its members and friends assisted by members of the Loring Club at the Colonial Ballroom of the St. Francis Hotel. The program included many interesting numbers and was as follows: O Lady Mine (Hadley), The Miller's Wooing (Eaton Fanning), The Chorus, under the direction of Wallace A. Sabin, Miss Frances Buckland at the piano; Romance Op. 45 No. 1 (Alfred Grünfeld), Air de Ballet, G minor op. 36 (Moritz Moszkowski), Mrs. Martha Dukes Parker; Schottische Lieder (arranged by Beethoven), Mrs. Ashley Richard Fauli, Mrs. Robert Whitcomb, Chester Herold, Henry L. Perry, Mrs. Victor de Gomez, violin, Victor de Gomez, cello and Miss Alma Birmingham at the piano; Waltz from Eugen Onegin (Tchaikowski), Miss Phyllida Ashley; Scottish Lullaby (Ludwig Schwab), Hejre Kat! (Jeno Hubay), Miss Alice Guthrie, Miss Frances Buckland at the piano; The God and the Maid (Alexander von Flietitz), Mrs. Frank Williams, Henry L. Perry, Robert Saxe and The Chorus, under the direction of Wallace A. Sabin, Miss Frances Buckland at the piano. The chorus of the San Francisco Musical Club consists of the following members: Sopranos Miss Zoe Blodgett, Mrs. Edward Everett Bruner, Mrs. Ashley Richard Fauli, Miss Mabel Frisbie, Miss Catherine Gocher, Mrs. R. B. Partridge, Mrs. Horatio F. Stoll, Miss Elizabeth Warden, Miss Florence Warden, Mrs. R. J. Waters, Mrs. Frank Williams; Contraltos—Mrs. G. Fred Ashley, Mrs. Herbert E. Brace, Miss Marion Cumming, Mrs. J. G. Deby, Miss Edith A. Healy, Mrs. James H. Kelley, Mrs. Louis C. Mullgardt, Mrs. B. S. Noyes, Mrs. J. M. Peel, Mrs. Albert E. Phelan, Mrs. James D. Ruggles, Mrs. Hermione Rey Sproule, Mrs. Robert Everett Whitcomb; Tenors—Mr. Franklin S. Beckett, Mr. Edward Calame, Mr. W. W. Davis, Mr. W. H. Hopkinson, Mr. E. C. Hoelle, Mr. Easton Kent, Mr. John B. Nace, Mr. Robert Saxe; Basses—Mr. R. O. Bokee, Mr. Carl E. Bundschu, Dr. E. C. Clendenin, Mr. William Grandeman, Mr. Charles E. Ker, Mr. H. C. McCurrie, Mr. Matthew McCurrie, Mr. G. G. McDaniell, Mr. Paul A. Normand.

The following program was rendered at the 347th recital of the Saturday Club of Sacramento, on Saturday, March 22d: Händel—Sonata, F major, Mr. Maurice Leplat; Leoncavallo—Che volo d'angel (L'Pagliacci), Mrs. William A. Friend; Schumann—Bunte Blätter, op. 99, Kreisleriana, op. 16, Miss Mary Kendall; Marguerite Redclyffe-Hall—Rustic songs (Songs of Three Countries), The Little Girl from Hanley, The Bells of Aspenden, I Be Hopin' You Remember, Mrs. William F. Faustman; Schumann—Andante and Variations, op. 46, Miss Ruth Pepper, Miss Florence Linthicum, Miss Zuelstra Geery at the piano.



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THE YSAYE FAREWELL.

When Manager Greenbaum announced that at his farewell concert, Eugene Ysaye would play a Wieniawski "Concerto," a Beethoven "Sonata" and with his son the Händel "Sonata" for two violins, music lovers were astounded at the prodigality of the offering and there was an immediate demand for tickets for the farewell concert on account of the variety, beauty and importance of the works to be given. Now that energetic manager announces that even this great program is to be doubled in interest for the master has consented to play the Bach "Chaconne" and also the Vitali "Chaconne" instead of the smaller pieces which he has played at previous concerts. It is a well known fact that no one living can approach Ysaye as an interpreter of Bach, and the "Chaconne" as he will play it will be a revelation to concert goers.

The "Chaconne" of Vitali is another masterpiece that is rarely adequately played. Ysaye played this work in New York city no less than seven times this season on account of the insistent demand for its repetition. It is a truly superb work and is especially effective with organ accompaniment. True to artistic ideals Mr. Greenbaum has engaged Henri Salz to officiate at the organ on this occasion, thus presenting the masterpiece in its best form. The complete program for tomorrow's farewell concert as it now stands, is as follows: Sonata for violin and piano G major (Beethoven), M. Ysaye and M. Decreus; (a) Chaconne (with organ) (Vitali), (b) Chaconne (unaccompanied) (Bach), M. Ysaye; Sonata in G minor for two violins (Händel), M. Eugene Ysaye and M. Gabriel Ysaye; Concerto No. 2 D minor (Wieniawski).

Can any student of the violin afford to miss such an opportunity? Can any teacher give more value to a pupil in half a dozen lessons? And you can hear this feast of violin music played as you have never heard the works before and may never again for as little as one dollar. If there are any seats empty or even standing room left at Scottish Rite Auditorium tomorrow afternoon it will be a travesty on our boasted "musical atmosphere."

IMPRESARIO JOHNSON IN SAN FRANCISCO.

Manager Robert E. Johnson of New York has been here all week looking after Ysaye matters and conferring with Manager Greenbaum regarding future attractions. Among the very attractive things promised for next season by Mr. Johnson will be the concerts of Jean Gerardy "the Ysaye of the cello" who will be assisted by Gabriel Ysaye and Camille Decreus who will make a special feature of the playing of "Trios" for violin, cello and piano. This will be a welcome change from the usual recital program and, in fact, Greenbaum promises quite a number of big combination events next year. For instance the Melba-Kubelik-Burke concerts at which M. J. Lemon the famous flutist and an eminent pianist will also assist will be the most expensive combination of concert stars ever organized and the Frances Alda, Gutta Casini and Frank LaForge combination will be another notable one. There is also a probability of some joint concerts by other stars.

MISS GRACE BROMFIELD'S CONCERT.

Miss Grace Bromfield, soprano, assisted by Robert D. McLure, baritone, and Miss Augusta Upham, accompanist, will give a recital at Century Hall on Friday evening, May 23d. Miss Bromfield has studied with Mackenzie Gordon for some time and has scored a series of artistic triumphs lately. She possesses an excellent voice which she uses with the most tasteful and intelligent judgment and her recital ought to be an unqualified success. Mr. McLure, too, is an exceedingly capable young singer, also a pupil of Mackenzie Gordon's. He is now singing in Berkeley with much success at Hotel Shattuck. He made such a fine impression there that his contract has been renewed. His voice is round and smooth and his phrasing quite artistic. Miss Upham is a most delightful accompanist. Such a trio of artists ought to interpret the following program in truly musicianly fashion: Es blinkt der Thau (Rubinstein), Zueignung (Strauss), Herzens-Frühling (Wickede), Miss Bromfield; Deplus le jour from "Louise" (Charpentier), Miss Bromfield; Still wie die Nacht (Bohm), Corisande (Sanderson), Mother O' Mine (Tours), Ich liebe Dich (Schultz), Mr. McLure; Rondo Capriccioso (Mendelssohn), Miss Upham; Laci darem La Mano (Don Giovanni) (Mozart), Abschied der Vögel (Hil-dach), Miss Bromfield and Mr. McLure; At Parting (Rogers), At the Feast of the Dead (Cadman), To You (Speaks), Will o' the Wisp (Spross), Miss Bromfield; Prologue to I'Pagliacci (Leoncavallo), Mr. McLure; Parla (Arditi), Miss Bromfield.

Ysaye Maintains His Position as World's Greatest Violinist

Large Audience Including Many of San Francisco's Representative Professional Musicians Gives Great Ovation to One of the World's Musical Master Minds

By ALFRED METZGER

There was a time when a manager, in order to fill a concert hall in America, had only to announce that a certain singer, pianist or violinist was the greatest in the world, the general public "bit" most of the time. The managers finally became so confident in the drawing powers of this expression "the greatest of the world," that they did not think anything wrong in announcing two or three pianists, violinists or singers as "the greatest in the world" at one and the same time. The public which is really not as stupid as many professional artists seem to take it for, began to think, and knowing that it is impossible for each of two or three artists of the same class to be the greatest in the world became skeptical, and instead of crowding the concert hall every time a manager announced his artist in such a superlative sense, the public did not believe him any more, and concert attendance has since that time steadily decreased. As a rule it is very difficult to positively assert that a certain artist is the greatest in the world, and yet there are times when this term is justified. One thing is certain, an artist young in years and experience, and one not having been heard in all parts of the world, can not possibly be the greatest in the world. The older in artistic triumphs and experience and years an artist is, the more likely can he be classed as the greatest, for in such a period the entire world will have had an opportunity to judge him and those competent to judge will have been able to record their opinions in the public press and in this manner give us all an opportunity to discover the attitude of the entire musical world toward an artist.

When, therefore, the managers of Eugene Ysaye maintain that he is the greatest violinist in the world today,



MISS GRACE BROMFIELD
 An Exceedingly Gifted Young Concert Soprano, Pupil of
 Mackenzie Gordon, Who Will Give a
 Recital Next Week.

it is easy to investigate and discover whether this statement is based upon facts. There is an excellent book published entitled: "Famous Violinists of Today and Yesterday." This book is by Henry C. Lahee, quite an authority on the reputation of great artists. In this book we find Ysaye's picture gracing the outside page which, in itself, is an admission that he stands pre-eminent. Ysaye is now forty-five years of age. He was born in Liege in 1858 (to be exact on July 16). He made his first public appearance in 1865, when he was only seven years old. He studied under Wienawski and Vieuxtemps and associated freely with Joachim and Raff. He played the Beethoven C minor Sonata with Madame Schumann in Frankfurt, Germany, in 1879. It may well be said that his public appearances extend over a period of from thirty-five to forty years. Ysaye did not only gain distinction as a violinist, he also proved a great success as a conductor. He is the founder, director and manager of the Ysaye orchestral concerts in Brussels which are known throughout the musical world. He conducted grand opera at Covent Garden, London, on January 31, 1907, the opera being Fidelio. While in his early days he did not gain universal recognition he gradually conquered the musical world, until today it is certain that he is recognized as the world's greatest violinist. He is also a very great chamber music player. In 1900 he played quartets with Inwards, Gibson and Ludwig in London and later he played trios with Busoni and Becker. In 1901 he had his own quartet (organized in Brussels) with Marchot, Van Hout and J. Jacob. He appeared in sonata concerts with several of the world's greatest pianists. Cesar Franck's sonata was composed for and dedicated to him. He has composed many concertos for violin which have not yet been published and a large number of smaller pieces that have been published. He is the possessor of the much coveted Legion of Honor of France.

We have interpolated this rather biographical paragraph, because we want to show to our readers what is really required to be considered the greatest artist of a certain class. It is not only necessary to be a virtuoso on an instrument, but it is necessary to have had years

of experience and to be versatile in the expression of music. In addition to these necessary requirements, the majority of authorities on music in the world must be agreed upon the greatness of an artist. Ysaye answers in every way all these requisites for a world reputation as the leading artist of his instrument. The enthusiasm displayed by the large audience that attended Ysaye's first San Francisco concert of the season 1912-13 surpassed any witnessed here this year. At the end of the recital a number of people crowded to the stage shouting and applauding—a scene that is very rarely witnessed in this city, but which is very common in Europe. If students would attend the concerts of other artists as they attended those of Ysaye, there would be bigger audiences and more enthusiastic receptions to great artists. That Ysaye is entitled to every display of homage can not be denied by anyone familiar with artistic principles. His tone is exceedingly smooth and big. His temperament and vast musical intelligence is inspiring. His programs are confined to the most representative works of musical literature. The program presented last Sunday afternoon was particularly enjoyable and dignified. The Mozart Sonata in D minor was interpreted with finesse and delicacy of execution that proved the essence of Mozartean style and grace. The Mendelssohn Concerto was never heard here to quite such artistic advantage. It was a combination of brilliancy and poetic daintiness that made an unforgettable impression upon every sensitive musical nature. Indeed every number on the program was executed with matchless authority and scholarly thoroughness as well as poetic sentiment and technical ease Ysaye's bearing is so natural and so greatly lacking in strain that one is compelled to admire a musician whose adaptability has been developed in such a manner that the most difficult strain is made negligible by his ease of bearing. If there was any time at all when there could be a difference of opinion regarding Ysaye's interpretation, it might have been in Wagner-Wilhelm's Preislied, where perhaps a broader conception and style would have been closer to certain people's ideas of this work. On the whole, however, Ysaye was in wonderful mood and the audience that came to hear him will never forget his playing or his program. Another large audience attended the Tuesday evening concert when the leading numbers were the Grieg Sonata No. 2, G minor, the Bruch Concerto G minor No. 1 and the Bach Concerto for two violins. There was an Ysaye concert at the Greek Theatre on Wednesday afternoon, a concert at the Scottish Rite Auditorium on Thursday evening and the farewell concert will take place tomorrow afternoon, with the Beethoven Sonata, the Wieniawski concerto and the Händel Sonata for two violins in the program. Further reviews of the Ysaye concerts and his splendid accompanist will appear in the next issue. In the meantime we advise everybody to be sure and attend the final concert tomorrow.

The program presented by the San Francisco Musical Club at the St. Francis Hotel on Thursday morning, April 17th was devoted to Brahms and Moor. The Brahms numbers comprised: Scherzo op. 4, Capriccio, op. 76 No. 2, Miss Margaret Bradley; Wenn um den Höl-lunder, O wüsst ich doch den Weg, Regenglied, Mrs. Mathilde Wismer; Wie Melodien zieht es mir, Liebestreu, Kommt dir manchmal in den Sinn, Vergebliches Ständchen, Mrs. George C. Winchester; Neue Liebeslieder op. 65, Mrs. Edward E. Bruner, Mrs. Robert E. Whitcomb, Carl E. Anderson, Henry L. Perry; Miss Alma Birmingham and Miss Frances Buckland at the piano; accompanist—Miss Ingeborg Petersen and Mrs. Clarke Pomeroy. The composition by Emanuel Moor consisted of the Double Concerto for two violoncelli op. 69 and was presented for the first time in America on this occasion by Miss Mary Sherwood, Arthur Weiss and Mrs. Blanche Ashley at the piano, interpreting the orchestral part.

This new composition was very well received and was difficult to grasp at one hearing. The first movement—molto moderato—gives more opportunity to the piano (orchestral) part and is serious and very modern. The opening theme slightly suggests Mascagni's Intermezzo and is notwithstanding that suggestion original. Emanuel Moor is a Bohemian who has written all types of compositions and a recent Mass, the premier of which was given in Paris before many musical celebrities. Moor lives part of the year in Paris and the other part in Switzerland. The second movement—Intermezzo—is Bohemian in character, mischievous and most "uncello-listic" if one might be permitted to coin a word—exceedingly difficult for the strings. The third, a most beautiful Adagio is especially fine and reposeful. Mrs. Ashley is transcribing it for the pipe organ. The Finale—Allegro moderato—is like a Ländler, easy swaying and rhythmic and very brilliant. The ensemble was excellent and it was considered quite interesting to hear so fine a work presented by the artists mentioned above.

Elizabeth Simpson, the well known pianiste played Beethoven's Sonata, op. 26, at a recent meeting of the San Francisco Musical Club, and won an instant success, being very enthusiastically received. She was especially commended for her artistic interpretation of the beautiful "Theme with Variations," and the great Federal March. Miss Simpson also played the Debussy "L'Après Midi d'un Faun," with Mrs. Blanche Ashley, the second piano, at a previous meeting of the San Francisco Club, not long ago.

Subscribe for The Musical Review. \$2.00 Per Year.

GREAT COMIC OPERA COMPANY AT TIVOLI.

The big topic of conversation in amusement and musical circles is that of the opening of the Tivoli Opera House, next Wednesday evening, when that world-famed institution will resume its career, so abruptly terminated in April, seven years ago, as the home of operatic work in San Francisco. Everybody loved the old Tivoli and this new and magnificent structure, in which not a detail in front of or behind the scenes has been overlooked, is ready for the resumption of light opera. Manager W. H. Leahy has gone over the field thoroughly and securing a sing organization of rare quality, both as regards principals and chorus and "When Johnny Comes Marching Home," the Stanislaus Stange-Julian Edwards military spectacular comic opera chosen for the opening, bids fair to be given in better style than ever before in this country. Hans S. Linne, the musical director, and Edward Temple, in charge of the stage, are men both famous in their line and they are putting forth every endeavor to start things off in right royal style.

Rena Vivienne, who sang "Madam Butterfly" so successfully here, will be Kate Pemberton, Stella De Motte, from the Metropolitan Opera Company, will make her initial appearance in this city as Robert Pemberton, Ilon Bergere, of "Chocolate Soldier" renown, will have the jolly role of Cordelia Allen and Sarah Edwards, always a great local favorite, will return as Mrs. Pemberton. Henry Santrey, the renowned barytone from New York Hippodrome, will be "Johnny," Charles Gallagher, whose magnificent bass voice was last heard here in "The Girl of the Golden West," will be General Allen and Robert Pitkin, who comes from New York covered with comedy honors, will dispense merriment as Jonathan Phoenix. Our old friend, Teddy Webb, comes back as Uncle Tom, which he played with such success in "When Johnny Comes Marching Home" at the Tivoli nine years ago and the rest of the cast will be in capable hands. The scenic effects will be beautiful while the costumes will be correct to the period, 1864, about the close of the Civil War, when hoop-skirts were in vogue. There will be twenty men in the orchestra, matinees will be given Saturdays and Sundays and the old Tivoli popular prices will prevail, from twenty-five to seventy-five cents. Seats are going with such a rush at the theatre box office that the opening night will be one long to be remembered.

ORPHEUM.

There will be six entirely new acts in next week's Orpheum bill. Jessie Busley who scored such an immense hit in this city as Nance Olden in "The Bishop's Carriage" will appear in a comedy entitled "Miss 318." Miss Busley has the distinction of having been for two seasons one of the original New Theatre Company. A typical cross section of a department store on a bargain day is the locale of "Miss 318" and every one of its characters is a distinct type. The piece is replete with brilliant lines and keen bits of comedy. As Lisette Mooney, Miss Busley adds another to the list of those life portraits she appears to have the power to create at will. She will be supported by an excellent company which includes Julia Grignan, Mollie McDona, Dorothy Winston, Julia Earle, Adeline McCullough and Harry Dayton. Miss Busley's engagement is for one week only. Laddie Cliff, England's boy comedian who three years ago created an enormous hit in this city in "Don't He Look Like Father," and other songs, will commence a brief engagement. He began his stage career when but six years old and steadily progressed till he became one of the biggest of vaudeville stars. He brings with him a new supply of songs and eccentric dances and there is every reason to believe he will duplicate his former success.

The Five Melody Maids and Will J. Ward will present a skit entitled "Mirth, Melody, Maids and a Man." Will J. Ward, "the man," is considered one of the finest ragtime players in this country and he is also fortunate in the possession of an excellent baritone voice. The girls are all attractive and they costume handsomely and tastefully. The quintette sing, dance and play the piano and each has his or her instrument. Margaret Ashton, a dashing young American girl who has recently returned from a triumphal tour of the British Isles will evidence her great talent as a singing comedienne. Her accompaniments are played by E. Arnold Johnson, a pianist of remarkable ability. Meehan's Canines including his celebrated leaping hounds will be a feature of next week's bill. These athletic quadrupeds accomplish most amazing stunts and are very much superior to the ordinary run of trained animals. Charles and Adeline Wilson will contribute a hodge-podge of melody and merriment which they call "The Messenger, the Maid and the Violin." The comedy violin playing of Mr. Wilson and the singing of Miss Wilson are said to be most enjoyable. The act is full of bright and original comedy and is highly entertaining from start to finish. There will be a new programme of Edison Talking Moving Pictures. The only holdovers will be the "Top O' Th' World Dancers" and the great sensation, Don, The Talking Dog.

LAUGHTER AT THE COURT.

What will prove to be the big laugh nights of the theatrical season, will be the occasion when you witness the performance of Eddie Foy and his seven merry youngsters in "Over the River," who start on their last week to-morrow night. The spirit of maddest frolic blows over the production and its unconventionality is of a nature that makes its strong appeal to audiences sated with the conventional home-made or imported comedy, and the numerous song groupings with the vivacity of the performance is reaping its just reward. There is enough comedy in "Over the River" to equip two ordinary musical comedies. Every speech is witty and every situation is made doubly attractive by tuneful melodies. A good story will make an indifferently composed opera successful, but when graceful dancing and catchy music are combined as in this musical play, such a triumph as that already scored by Eddie Foy

and the seven little Foy's in San Francisco, is but natural.

And there are others besides the star and his numerous family. The whirlwind dancing of James Davis and Pearl Mathews is a decided feature, for it has been a long time since such clever exponents of the Terpsichorean art have been seen in San Francisco. Werba and Luescher, Mr. Foy's producers, have spared neither time nor expense in surrounding their favorite star with the best possible support including such familiar names as Eleanor Kent, Nellie Daly, Marie Hargan, David Andrada, Charles Swickard, William Sellery, Harry Meyer, J. S. Kinslow, Cecelia Hoffman and the Eight Berlin Madcaps. Lew Fields' all-star company will be seen in merry "Hanky Panky" beginning May 25.

ALCAZAR THEATRE.

Charles Waldron's farewell week at the Alcazar begins next Monday evening with an elaborate production of Edward Peple's beautiful play, "The Prince Chap," in which he will have the title part. This offering will also be the medium of closing Justina Wayne's all-too-brief engagement in the O'Farrell-street home of drama. She will be seen in two distinct characters. Also in the cast are the regular stock company and several specially-engaged players, among the latter being two very clever children.

Few plays possess a greater wealth of heart interest and delicious comedy than alternate in "The Prince Chap." Its story is of a young American sculptor, William Peyton, who goes to London to win fame and fortune and be all that his fiancée, Alice Travers, could desire. One of the women who pose for him is a widow in ill health, who realizes that she will soon die and begs him to adopt and care for her five-year-old daughter, Claudia. Pity impels him to consent, and soon he learns to love the little one, who, when he tells her of his "Princess Alice," precociously calls him "The Prince Chap."

ARRILLAGA MUSICAL COLLEGE SUMMER SCHOOL.

With every year the demand for summer school in musical conservatories is increasing. One after another of the leading music schools in California is adopting the plan of giving pupils from interior cities an opportunity to continue their studies in the metropolis during the summer months. The natural cool climate of San Francisco makes such a summer course particularly pleasant. Among the first musical educational institutions to take advantage of this gratifying demand for summer education is the Arrillaga Musical College which has gained a tremendous growth and influence during the past season. With an ideal faculty of artist-instructors and a most intelligent policy in management, this organization announces the following lectures and educational courses at prices within everybody's reach as a most effective inducement for students desiring to take advantage of a summer course at this excellent school, beginning Monday, June 16th and ending on Saturday, July 19th.

Musical Analysis, Harmony; Vocal Culture, Solfege, Recitals; Santiago Arrillaga—Ten Lectures on Harmony—Giving a general idea of the study of harmony in its practice. The lessons to be as follows—Intervals, Triads, Inversions, Dominant Sevenths, Diminished Sevenths, Modulation, Melody Construction, Melody accompaniment, Altered Chords, Recapitulation; Achilles Artigues—Ten Lectures on Historical Analysis; Music as an Art, its origin, its development; Introduction, Rhythm; Melody; Notation; Monody; Popular Song; Harmony; Tonality; Expression; Harmonics; Motet; Fernando Michelena—The Psychology of Singing; Ten lectures on the Art of Voice Culture; Classification of the voice; Art of Bel Canto, what it is, why so called, the different schools of singing; The Art of singing, what it consists of and how accomplished; Vowels, Voice Placing; The Science of vocal culture, Consonants, the formation of words; Phrasing, Nuances, Vocal declamation, Interpretation of song, The Opera. Victor M. Medina—Ten lessons in solfeggio, sight reading and ear training; Miss Joanna Frances Kinsinger—A lecture on Primitive Instruments, their development, the Harp; Santiago Arrillaga—A lecture on Spanish Music; Vincent de Arrillaga—A lecture on Piano Pedagogy; Santiago Arrillaga—A lecture on Chopin.

During the Course there will be given five Recitals: Michele Giovacchini, baritone, a vocal recital; Achilles Artigues, an organ recital; Raymond White a piano recital; S. Arrillaga and Miss Martha Dukes Parker, a piano and vocal recital; a musicale, piano, harp, vocalist.

Arrillaga Musical College Summer School Faculty is as follows: Santiago Arrillaga, President and Dean of the Faculty; Vincent de Arrillaga, Managing Director; Mrs. Toepelman, Secretary; Fernando Michelena, Director of Vocal Department, Professor of Vocal Culture; Paul Steindorff, Director of Operatic School, Professor of Piano and Coaching; Santiago Arrillaga, Director of Piano Department, Professor of Piano, Harmony, Composition; Achilles Artigues, Director of Organ Department, Professor of Organ, Piano, Musical Analysis; Wenceslao Villalpando, Professor of Cello and Ensemble; Michele Giovacchini, Professor of Vocal Culture; Max Sichel, Professor of Violin, Theory; Joanna Frances Kinsinger, Instructor in Harp and Piano; Arthur Black, Instructor in Mandolin and Guitar; Vincent de Arrillaga, Instructor in Piano and History of Music; Victor M. Medina, Instructor Piano, Violin, Solfeggio; Raymond White, Instructor in Piano; Martha Dukes Parker, Instructor in Piano; Amella de Arrillaga, Instructor in Singing; Edwin Hutchings, Assistant Instructor in Piano.

Under the able direction of Hother Wismer, a charming musical program will be given at the Danish Lutheran Church, 150 Church Street, near Market, this Saturday evening, May 17th. The artists who will participate in this program will be: Miss Mathilde Wismer, mezzo soprano, Miss Ingeborg Peterson, pianist and accompanist, Hother Wismer, violinist, Thorvald Anderson, violinist. The program will be as follows:

Sonata in G op. 13 (Edward Grieg), for violin and piano; Miss Ingeborg Peterson and Hother Wismer; Piano solos—(a) Impromptu (Schubert), (b) Romance (Schumann), Miss Ingeborg Peterson; Songs—(a) Lad Dir Stemme for mig tone (Gade), (b) Salomons Sang med Brevduen (Müller), (c) Jeg elsker Dig (Grieg), Mrs. Mathilde Wismer; (a) Largo from Concerto in D minor (Händel), for two violins, (b) Andante op. 38 No. 4 (Mendelssohn), for two violins, Hother Wismer and Thorvald Anderson; Songs—(a) Homeyard (Grieg), (b) Bliv hos os (Weyer), Mrs. Mathilde Wismer; Violin soli—(a) Romance, (Svendson), (b) Menuet in E flat (Beethoven), Hother Wismer.

KÖHLER AND CHASE MUSIC MATINEES.

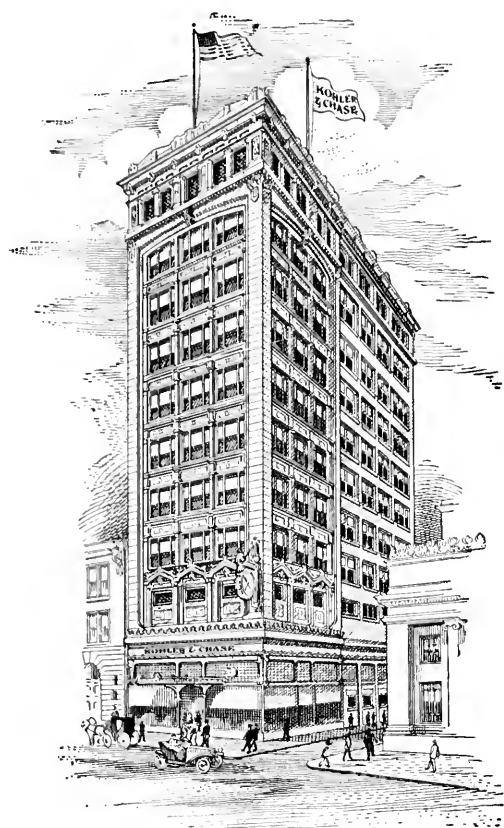
In evidence that the firm of Kohler & Chase are constantly endeavoring to improve and expand the object of their regular weekly Music Matinees, the beginning of a new epoch in these events is now being announced. G. Vargas, who has devoted several weeks or months even to the subject of player piano interpretation is now in charge of these weekly programs beginning with Saturday afternoon, May 3rd. He will see to it that these events will be even more artistic and enjoyable in the future than they have been in the past. In this laudworthy purpose, he will be aided by the introduction of the magnificent Knabe Player Piano which was used last week for the first time at these Kohler & Chase Matinees and which will prove a most desirable addition at this time.

Conjointly with the announcement of this improvement will be the new plan of continuing these Music Matinees throughout the summer months, which really represents an innovation in player piano recitals, which hitherto used to be discontinued at the close of the season. Specially fine attractions have been secured for these summer events. The soloist last Saturday afternoon was Mrs. Richard Rees, soprano, who is generally recognized as one of California's leading concert artists. She possesses a beautiful voice which she uses with fine artistic judgment and excellent taste. The program for last Saturday afternoon was as follows: Danza delle ore (La Gioconda) (Ponchielli), The Knabe Player Piano; Parla, valse brillante (Arditi), Murmuring Zephyrs (Jensen), The Cuckoo (Lehmann), Mrs. Rees, with Knabe Player Piano accompaniment; Introduction e valse lente op. 10 (Sievking), La Fileuse op. 157 (Raff), The Knabe Player Piano; Vissi d'arte, vissi d'amore (La Tosca), Mrs. Rees, with Knabe Player accompaniment; Selections from La Boheme (Puccini), The Pipe Organ.

Quite a varied and exceedingly artistic program has been prepared for this Saturday's Music Matinee at Kohler & Chase Hall. The soloist on this occasion will be Miss Cell Treanor, a very successful professional contralto soloist, whose work is being much admired in this city. Miss Treanor's voice is endowed with a tones are quite resonant and of genuine contralto quality, while her high notes gradually attain the brilliancy of a soprano. She also displays effective artistic temperament and sings with considerable individual style. Miss Treanor will sing songs by Nevin and Lohr and that beautiful aria from Saint-Saens' famous opera "Samson and Delilah." This able young singer is a pupil of Mme. Isabelle Marks.

There will also be a number of delightful instrumental selections which will be interpreted on the Knabe Player Piano and the Pipe Organ. They will include compositions by Roberts, Nevin, Chaminade and Chopin. The program will conclude with a magnificent arrangement of Wagner's Magic Fire Scene from the opera "Die Walküre" to be played on the pipe organ. The complete program will be as follows: Arlequin, Valse Caprice (Roberts), May in Tuscany op. 21 (Nevin), Knabe Player Piano; Wedding Morn (Nevin), Mighty Lak' a Rose (Nevin), It is Not Because Your Heart is Mine (Lohr), Miss Treanor, with Knabe Player Piano accompaniment; Callirhoe—Air de Ballet (Chaminade), Waltz op. 64 No. 2 (Chopin), Knabe Player Piano; My Heart at Thy Dear Voice, from Samson and Delilah (Saint-Saens), Miss Treanor with Pipe Organ accompaniment; Magic Fire Scene from Die Walküre (Wagner), The Pipe Organ.

The pupils of Miss Hjerleid-Shelley of Stockton gave an Evening of Studies at their teacher's studio Rooms 2-3 Union Building, Stockton, Monday evening, April 21. It was a surprise to many of the music lovers in attendance that a program of studies should prove so interesting and pleasing. The program was as follows: Welcome March (Kuechenmeister), Hazel Tennier, Wilma Merryman; Hickory Dickory Dock (Livsey), Carl Schneider; The First Rose (Kuechenmeister), Study in Triplets (Sartorio), Hazel Tennier; Humpty Dumpty (Livsey), Maurice Gumpert; Jolly Boys (Koehler), Wilma Merryman; Here We Go (Livsey), Carl Schneider, Maurice Gumpert; Trio, Valse, "Bud of Promise" (Webster), Bertha Leipelt, Wilma Merryman, Hazel Tennier; Little Bo-Peep (Livsey), Marie Baldwin; The Fair Op. 101 (Gurlitt), Bertha Leipelt; Marionettes, Waltz. Two pianos (Lynes), Eleanor Abbott, Leonilda Pardini, Laura Davis, Harriet Wight; Sonatine No. 1 Andante, Allegro (Clementi), (With Second Piano), Karine Johnson; Etude Op. 105 No. 2 (Burgmueller), (With Second Piano), Laura Davis; Broken Chord Study (Blehl), Harriet Wight; Sonatine Op. 20 No. 2, Last Movement (Kuhlau), (With Second Piano), Esther Butters; Etude Op. 37 No. 44 (Lemoine), Lois Lea; Etude Op. 105 No. 4 (Burgmueller), (With Second Piano), Eleanor Abbott; Melody Study Op. 45 No. 16 (Heller), Leonilda Pardini; Junitia (Two Pianos) (Barcher), Eleanor Abbott, Esther Butters; Etude Op. 45 No. 15 (Heller), Louise Weinhold; Le Matin (Morning) Two Pianos (Chaminade), Lois Lea, Elsie Elchhoff; Etude A Flat Major (Chopin), Katherine Musto; Three-Part Invention D Minor (Bach), Etude Op. 299 No. 5 (With Second Piano) (Czerny), Mary Abbott; Danse Macabre (Two Pianos) (Saint-Saens), Kathleen Musto, Louise Weinhold; Symphony No. 4 Finale (Tschakowsky), Kathleen Musto, Louise Weinhold, Freda Dustin, Eloise Morris.



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THE MASON & HAMLIN PIANO PRIZE.

The fourth annual Contest for the New England Conservatory of Music for the Mason & Hamlin Piano Prize took place Thursday, May 1st. The judges were Dr. Karl Muck, Conductor of the Boston Symphony Orchestra, Heinrich Gebhard, the eminent pianist, teacher and composer, and Director George W. Chadwick. There were several contestants and the playing reflected great credit upon all concerned, pupils and teachers alike. This annual contest has grown to be of such importance as to arouse interest throughout the country, while as for the pupils of the Conservatory, they look forward to it with enthusiasm during their course. It acts as additional stimulus during their work and hence is of real benefit to the pupils and to the Conservatory. The prize is a Parlor Grand Piano given by the Mason & Hamlin Co. The winner this year is Sara Helen Littlejohn of Galveston, Texas, while the winners the first three years were Julius Chaloff, now studying in Germany, Miss Grace B. Nicholson, now teaching in a prominent school, and Charles L. Shepherd of Salt Lake City.

William Hofman has again taken a violin studio in the Kohler & Chase Building, and has re-assembled his fine class of students, after having undergone several successful operations. Mr. Hofmann is sharing his studio with Elias Hecht, the skillful flutist, who is devoting considerable time to ensemble study and who has organized an ensemble organization of skilled professional wood-wind soloists for purposes of chamber music recital.

The Birmingham, Alabama, Festival Association has engaged Miss Christine Miller as soloist with the Cincinnati Orchestra for the evening concerts on May 5th and 6th. This was Miss Miller's third appearance this season as soloist with this orchestra under Dr. Kunwald's direction.

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Educational Value of Popular Symphony Concerts in Vienna

Retention of the Highest Artistic Character of the Programmes and Prices Within the Reach of Everybody the Main Reason for Their Brilliant Success

By CHARLES MALLORY DUTTON

Vienna, March 28, 1912.

A word about the popular symphony concerts of Vienna. Doubtless the most valuable popular concerts in Vienna, or at any rate, the concerts which spread the most good, are the "Popular Jugend Concerts," or popular concerts for the young, which are given several times during the winter, with programmes of rare musical and historical value; and although these programmes are arranged preeminently for the edification of the young, only the very best in music is considered worthy. These concerts take place Saturday afternoons at half past three, in the largest hall in Vienna, and the admission is twenty to eighty cents. The programmes are of a most varied character, and only one composer is presented at a concert, but at each concert excerpts from a great drama are included between one of the musical numbers. Generally a distinguished actor gives a dramatic reading. One of the concerts this season included works from Shakespeare and Beethoven; and besides a Beethoven Symphony, Eugene D'Albert was the soloist, at which time he played the Waldstein Sonata, and some shorter works.

The third "Jugend concert" included works by Lessing and Haydn, and it was one of the finest examples of an educational, and at the same time musical concert I have heard in Europe. The programme opened with "Philois," a tragedy in one act, which was read by a distinguished German actor; but it was the musical part of the programme that was so exceptional, which opened with the Haydn String Quartette, the "Kaiser Quartette," with the beautiful variations on the very popular German "folk-hymn." The variations are so beautiful and simple that any child can follow them with ease, and the absolute devotion and reverence of the vast young audience was a lesson to me. The number was played by the Fitzer Quartet. Then came the Haydn cello concerto, played by Pablo Casals, with orchestral accompaniment. Just how the services of this distinguished artist were secured for a popular concert, I shall never know, for Casals is not only the first 'cellist of Europe, but one of the greatest artists in the world today, and certainly one of the most popular. Casals has played again and again in Vienna this season to packed houses, and with prices ranging from four dollars down; and he has been the greatest "drawing card" at various charity concerts here with a staggering price of admission. But, I am sure he has seldom played to a more enthusiastic or appreciative audience; and at the close of the concerto, the applause lasted ten minutes, or perhaps longer than that. Casals came out to bow over fourteen times, and although there was supposed to be a pause in the programme after this number, the entire time was given over to deafening applause, which bespoke a wild desire to hear more of Casals; but he announced again and again as he came forward to bow, that he had nothing more to play. I have heard great singing at various times during my life—great violin playing, great cello playing, and great piano playing; but, the greatest musical moment of my life was reached when I heard Casals play the Haydn concerto. It was not so much the concerto, as it was the interpretation of it, that made a lasting impression in my brain. I have never come in contact with such a highly developed, poetic, and imaginative mind, and a temperament and the genius to transmit the highest emotions in music; and all with a magnetism and warmth that is beyond comparison. Never before have I been made to feel the beauty of music so profoundly. Other artists have at various times convinced my ears, or my brain, or my senses that I was listening to great music and I have been thrilled again and again by the beauty of the human voice, but I have never listened to an artist who has had such a power of making his entire audience feel musical beauty to such a degree. There is an absolute lack of self-consciousness in Casals' playing. He never sees his audience for a moment and his eyes are closed all the time he is playing, except when he occasionally glances at the conductor. There were many times when, as I closed my eyes, I could have easily imagined Kreisler playing the cello, so ravishing was the tone, and so enchanting the scale. You see, I rave! but, for once I must, for there is no other way to describe the playing of this great genius; and to think that Casals toured America including California over ten years ago, and that he was not appreciated, and now he says he will never return; but he is kept busy playing from one end of Europe to the other. The last number upon the programme was the "Farewell Symphony" by Haydn, played by the Tonkünstler Orchestra. It will be remembered that Haydn wrote this beautiful symphony in four movements with a unique adagio at the end of the last movement, where one by one the men in the orchestra silently and reverently pass off the stage with their instruments in hand, until the orchestra is reduced to the conductor and three musicians. The analytical programme announced that this was to take place; and it seemed as though the young people were even more attentive than usual watching for the time when the first man was to take leave with his instrument. It may readily be seen that this concert required not only the services of a full symphony orchestra and a conductor of note, but the presence of Pablo Casals, the Fitzer Quartette, and the distinguished actor, Wilhelm Kiltisch. And yet, the great majority of seats were sold for twenty, forty and sixty cents, with only the loggias at eighty cents. In Vienna, as in other great musical centers in Europe, the term "Popular Symphony Concerts," means nothing more or less than popular in price, which in turn, means within the reach of all the people.

Ordinarily, we associate the term "Popular Program" as something that will please the public at large, from music lovers down to those who are less inclined to music of a serious nature. But, the many popular symphony concerts of Vienna are of a distinctly high order, and the programmes differ from the regular subscription concerts not so noticeably in the quality and musical weight of the programmes, as in the price of admission, and the orchestral conductor. Of course, Felix Weingartner is first and foremost in Vienna as a symphony conductor, and he has a very large following. He comes all the way from Hamburg ten times a season to conduct the Royal Opera House orchestra in a series of concerts, and most of the concerts are preceded by a public rehearsal the day before the concert. These concerts are not regarded in any way as "popular" either in the building of the programmes, or the price of admission (which ranges from two dollars down to eighty cents for reserved seats, and forty cents for standing



MISS CHRISTINE MILLER
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room), but the public rehearsal the day before the regular concerts may be termed "popular" in admission at least, for the seats range from twenty cents to eighty cents. There are no soloists at these concerts, and the programmes are not very long, which is as it should be; for when one is listening to a master conductor interpret a Beethoven symphony, one doesn't want too many entrees on the musical menus.

The most important and distinctively "popular" symphony concerts in Vienna take place every Sunday afternoon at five o'clock in the largest hall in Vienna, when the "Wiener Konzert Verein" orchestra is conducted by Martin Spörr, or, as is sometimes the case, a "guest" conductor. At these splendid concerts, which may be heard for twenty or forty cents, there is usually a soloist of superior musicianship, if not of wide renown; and the programmes are of the greatest variety imaginable. There is always a symphony, and a smaller symphonic number, besides the offering of the soloist, which is generally a concerto for piano or violin, or an aria from some opera, or a group of classical songs with orchestral accompaniment for a singer. At these concerts one may hear not only the Beethoven, Mozart and Schubert symphonies, but various symphonies by Mahler, Bruckner, Brahms, Tchaikowsky and Schumann have been presented, and many of Richard Strauss' orchestral works are repeatedly given.

The same orchestra gives a series of weekly concerts on Thursday afternoons in the "Volksarten," which may be heard for twenty cents, and the programmes are always excellent. Every Sunday morning at half past ten during the winter, Oskar Nedbal conducts his own orchestra the "Tonkünstler" in a popular morning concert at the Vienna Theatre. The Tonkünstler Orchestra ranks high among musicians in Vienna, and Nedbal is a Bohemian conductor of rare distinction,

and he is regarded second only to Weingartner as a favorite conductor here. The programmes of these concerts are intensely interesting as Nedbal is famous for introducing real novelties in orchestral music. Kreisler chose Nedbal as the conductor for his last two concerts here with orchestra, and after Kreisler had played the Beethoven and the Mozart E flat concerto with the orchestra, Nedbal accompanied him in some numbers for violin and piano, and proved himself a pianist of excellent qualities and rare temperament.

Aside from these popular symphony concerts, there is a series of ten concerts, each winter known as the "Mid-week Series" and still another ten concerts under the heading of the "Tuesday Cycle" both of which take place in the evening. Ferdinand Löwe is the conductor, and the programmes offered this winter have been decidedly satisfactory, and the soloists have always been of the best in Europe. So it may readily be seen that there is a symphony concert practically every day or night in Vienna, and sometimes two, and only last Sunday there were three at various hours during the day, as Nedbal conducted his orchestra at half past ten o'clock in the morning, Felix Weingartner conducted the regular Philharmonic concert at half past twelve (the Weingartner concerts are always on Sunday at noon), and at five o'clock the regular popular concert took place. Perhaps, it may be of interest to give you one of the programmes of the "Popular Concerts," so I shall quote the programme of last Sunday afternoon, which was a Beethoven concert. Overture to "Carlo-lanus," the Seventh Symphony, the E flat piano concerto (No. 5), and the "Leonore" Overture (No. 3).

Why is it that the "popular programmes" of the San Francisco Symphony? Concerts during the last two seasons have been of a less serious musical value than the regular symphony concerts? Why should the San Francisco orchestra "stoop to conquer" as it were, in their popular programmes? As far back as I can remember from the days of Scheel to the present symphony concerts there has been so much said upon the subject of "educating the public," but from the countless popular concerts I have attended in Berlin, London and Vienna, the unanimous method used to accomplish this end, is to continually place the very best symphonies and orchestral works before the public; but—to place them before the people at such an exceedingly low price of admission that any and everyone who has the slightest desire or inclination to hear the best orchestral music may do so for a mere trifle. That is the only difference over here between the "popular" low priced symphony concerts, and the more expensive, and consequently more exclusive subscription symphony concerts, unless it be that the popular concerts are given at a time or hour that is better suited to the people who work during the day. It seems to me as though the only salvation of the San Francisco symphony orchestra would be to win the approval of the musical people first—I mean the real musicians. If the symphony conductor will present programmes that are of genuine interest to the musicians it will soon be discovered that the cooperation and sympathy of the musicians will gladly be given toward the development of a permanent orchestra. But, no greater mistake could ever be made than to cater to the semi-musical and unthinking public first—for as a whole they are a fickle public, and are greatly influenced in the long run, by the opinions of the various musicians of a community. If the conductor can win the sincere approval of the sincere musicians, the musicians in turn will faithfully recommend the concerts to the general public who are not given to analyzing the programmes, but who are always willing to listen to the best, and be helped in their appreciation.

CHRISTINE MILLER'S PLANS FOR THE SUMMER.

On June 5th, Miss Christine Miller, who is just closing a wonderful season, will sail for Paris on the Hamburg-American S. S. "President Grant" and plans to remain abroad for four or five months. She will probably go to Lousanne, Switzerland, for July and August, and then back to Paris to work up French novelties with a prominent French coach.

At a recital before the Middlesex Women's Club of Lowell, Mass., on March 10, 1913, Miss Miller received the following flattering notice:

"A program of songs including a few of the classic German lieder and an unusual number of novelties, many of them by the younger American composers, served to introduce to the Middlesex Women's Club, yesterday afternoon, Miss Christine Miller, a contralto who of late has been winning high praise on the concert stage. The singer was charming, both to hear and to see, and it was interesting, too, to listen to songs that were not hackneyed, especially when they were given so artistically. In review of such a program it would be natural to speak first of the singing voice, but the one point above all others that marked Miss Miller's singing was her beautiful diction. Whether in grave or gay numbers, every word was distinct. Not one was lost. And the English language seemed musical enough for the most fastidious, as Miss Miller phrased it. If opera singers had attained half the skill of this artist, we imagine the movement for opera in English would receive a wonderful impetus. Miss Miller's voice is smoothly developed throughout, and of good carrying power. There is no unpleasant break in it and the lower tones merge into the upper without that change of quality so often noted in the contralto. She is able to picture to herself and thus to her audience, the mood of a song. She is quick to place the emphasis where it tells and still to keep it musical. The German lieder were artistically sung. Especially pleasing was the touch of humor in 'Der Schmied.' In fact, the singer's ability in this direction was noted several times in the course of the recital."—Courier-Citizen.



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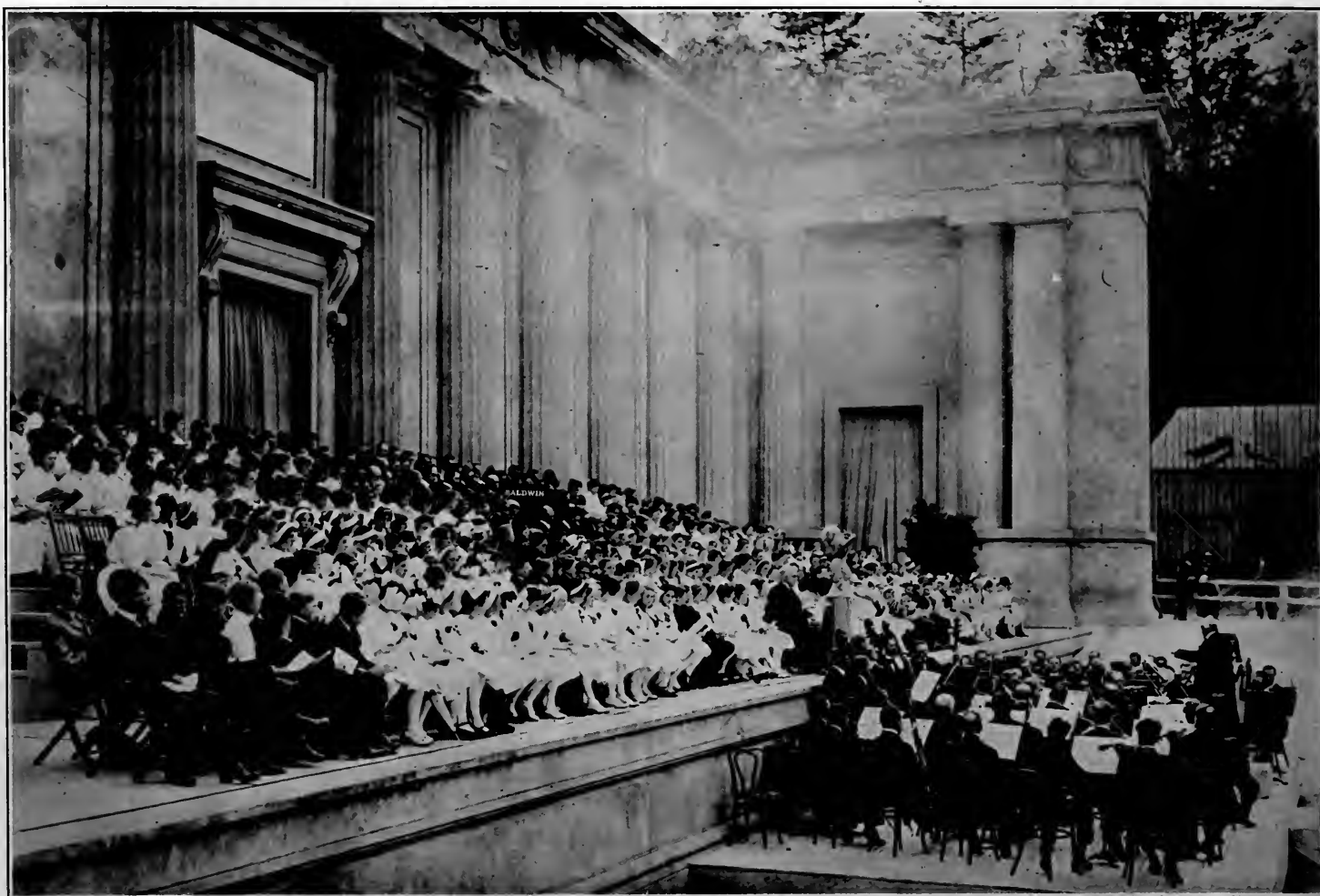
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Price 10 Cents

TIVOLI ENTHUSIASTICALLY TAKEN BACK TO THE HEART OF THE PUBLIC

An Excellent Company of Graceful Singers Entertains a Record Audience With a Delightful Presentation of "When Johnny Comes Marching Home."

By ALFRED METZGER

Again the Pacific Coast Musical Review has the pleasant duty to record the opening of the New Tivoli Opera House. You see, the Tivoli is such an important local institution that one opening is not enough for it, and surely all of us are perfectly willing to go through this pleasant ceremony twice in order to be sure that the old-time musical educational institution has at last been re-established and will again contribute to the musical progress and high class entertainment of the people. W. H. Leahy was given another opportunity to make one of his short, but appropriate addresses. He said that although this was the second time he had the pleasure to express his gratification to an audience assembled to welcome the Tivoli back to its heart this second time was really the most important of the two occasions, inasmuch as it re-established that Tivoli that has been dearest to the heart of the people—an institution which gives a very fine entertainment for very little money. Surely those who witnessed the initial performance of "When Johnny Comes Marching Home" last Wednesday evening could not help but compare such a production with some of the travelling companies which charge \$2 a seat, and the comparison, notwithstanding an unavoidable state of nervousness on the part of the participants, was all in favor of the Tivoli Opera House.

We are now, in so far as it concerns a serious critical review of the performance, in the same position we were in when the Chicago Grand Opera Company gave its initial presentation of Rigoletto, that is to say it is rather difficult, and really uncalled for, to write an analytical review of artistic performances on occasions which should be solely devoted to mutual rejoicing at the rejuvenation of an institution that is likely to do so much for our general musical welfare. It is natural that a high tension of nervousness existed behind the scenes which must have extended from the musical director and the stage manager down to the chorus and stage hands. Under these harrowing conditions it would be impossible to present a production without a flaw or hitch. For this reason we do not wish our readers to understand us wrongly when we passingly refer to little lapses of memory, off-pitch singing, misunderstanding of character impersonation and similar results of acute nervousness which we are certain will not occur again in subsequent performances, for it is not our desire to pass judgment on the player for these easily excusable lapses on an occasion of this kind. Indeed we would accuse the principals and chorus of lack of conscientiousness if they did not display those tell-tale earmarks of sincerity of purpose which always manifest themselves in a tension on a first night production—and how much more intensified must such nervousness be at the opening of a new theatre and on the part of new people.

We are, therefore, not backward in pronouncing the new company exceptionally competent and artistically well equipped. This is especially true of the vocal material prevalent in the organization. Rena Vivienne, the prima donna, is not only good to look upon, but she possesses a mellow soprano voice of splendid range and carrying power. On one or two occasions she had an opportunity to drift passingly into a colorature excursion and she did it so neatly that we are certain her waltz song in The Serenade, which will follow Johnny, will be a treat to the genuine music lovers who will no doubt make the Tivoli a regular object of their attentions. We really believe that in Miss Vivienne, the Tivoli has caught one of the best comic opera prima donnas in its experience, we take here into consideration that an occasional deviation from the true pitch was due to natural nervousness and possibly an indistinct volume of the part of the orchestra, which is sunk rather lower than the usual orchestra of such a size. This probable non-carrying quality of the orchestra may also have been the cause for other tonal impurities on the part of principals and chorus. This is, however, easily remedied. Another most delightful member of the company is Sarah Edwards, whom we know from the Princess Theatre's musical comedy and comic opera seasons. Miss Edwards has improved wonderfully since those days. Her voice has increased in volume and pliancy and she sings with considerably more artistic judgment and ease of execution. It seemed to us as if Miss Edwards was the most composed and most assured member of the cast, whether this may be due to her previous appearance in this same role or to her natural ease of deportment, we are unable to say, but surely her entire performance was confidence-inspiring. She made an excellent impression and will no doubt become a great favorite.

Ever since the Chocolate Soldier made its first appearance at the Savoy Theatre we became an admirer

of Hon Bergere (purely from an artistic point of view, if you please). Indeed we consider her one of the daintiest and most captivating soubrettes on the comic opera stage. We are sure she did not reveal herself at her best on this occasion. She was rather constrained and ill at ease and we know that she can be full of fun and exceedingly graceful and natural when she is in the right mood. Her voice, is usually a warm, rich mezzo soprano, while on this occasion it did not reveal itself in quite this characteristic. We venture to predict that Miss Bergere will become one of the most popular soubrettes that ever graced a stock com-



MRS. FRANCES THOROUGHMAN

The Well Known Dramatic Soprano Who Sang for the Cnp and Bells Recently with Much Success.

pany in San Francisco. Another most agreeable surprise was the beautiful and artistically used bass voice of Charles E. Gallagher who essayed the role of General Allen. The Tivoli has here a genuinely accomplished artist. It is in fact very rare that one is able to witness such splendid musicianly qualities coupled with histrionic ability in a comic opera company. The fact is the Tivoli is re-establishing the necessity of introducing genuine vocal artists in comic opera, a feature that we have not noticed in this city since the Tivoli closed its doors on April 18, 1906. Oliver Le Noir is another vocalist who possesses a fine voice and knows how to use it. Henry Santrey, the baritone, also made an excellent impression by reason of his rather light but ringing and true voice. He, too, is an excellent actor and his appearance will no doubt add to the popularity of the company among the ladies. His impersonation of Johnny was very convincing and his singing of "My Old United States" was sufficiently inspiring to bring down the house. It is, of course, impossible to judge the comedy possibilities of Robert Pitkin from his impersonation of Jonathan Phoenix. What is more important than anything else at this time is the fact that he surely succeeded in making his audience laugh. If the principal purpose of a comedian's duties is to make people laugh then Mr. Pitkin is a huge success, but if

there is a distinction between a clown and a comedian, then Mr. Pitkin must be given further opportunities to display his artistry. He surely had a unique conception of Jonathan giving this character rather a semi-tragic atmosphere, than a happy-go-lucky, don't-give-a-continental mood in which we have been used to see this droll personage presented to the audience. Mr. Pitkin sings well and dances limpidly. He surely scored many points in his favor on this occasion.

Teddy Webb, one of the old favorites at the Tivoli, received a genuine ovation that lasted for some time and that no doubt warmed his heart and made him feel thoroughly at home. He, too, was a victim of the general atmosphere of unrest on the stage and besides the brevity of the role did not give him sufficient opportunities to display the various advantages of his artistic faculties. We are glad to observe that quality of voice and musical taste has been duly considered in the selection of the chorus. In the point of tone volume and quality it is the best chorus we have listened to in a long while, and when it gets down to accurate intonation, which is really the duty of the musical director to obtain, it will be ideal in every way. Hans S. Linne is inclined to comply too easily with a demand for encores. This habit he, no doubt, cultivated in road companies that hardly wait for applause in the audience before they sing another verse. However, he seems to possess enthusiasm and experience and in future productions he perhaps will reveal himself to better advantage. The mounting was magnificent, the costumes neat and tasteful and the entire production under the supervision of Edward P. Temple very pleasing to the eye. The orchestra with Adolf Rosenbecker as the concertmaster is a very able institution. Ferris Hartman and Paul Steindorff were there in one of the proscenium boxes and received an ovation upon their entrance after the intermission. And now we wish Mr. Leahy and all those associated with him in the Tivoli all possible success and prosperity and we trust that the New Tivoli will not only equal the record of the old institution, but if possible surpass it in every way.

MRS. E. W. FLORENCE'S SUCCESSFUL CONCERT.

The Sequoia Club Hall was well filled Tuesday evening, May 13, on the occasion of a concert in which Mrs. E. W. Florence, soprano, and Miss Lillian Devendorf took part, with Dr. H. J. Stewart at the piano. The entertainment served to develop the capacity of both the principals to hold attention of the audience, and furnished a very fair exposition of their musical abilities.

Mrs. Florence has a voice exceptionally brilliant in the upper register. In fact she surprised her auditors by high notes that were sung with much strength and with resonance. Her selections were seemingly chosen that she might manifest her versatility. There was a song by Saint-Saens—"My Heart at Thy Sweet Voice," two songs by Schubert, namely "The Trout" and "Hedge Roses;" Foote's musical version of Tennyson's "Oh, Swallow Flying South," "April Morn" by Batten, a melody from Carmen—"Qui dei Contrabandier;" a Slumber Song by MacDowell; "Down in the Forest," by Ronald. A Lullaby by Stewart (Yosemite Legends) and "Serenade," by Gounod, with violin obligato. Repeated applause rewarded Mrs. Florence, who made a very favorable impression.

Miss Lillian Devendorf played with brilliancy, the Romance Op. 9 by Foote, and Brahms' Hungarian Dance No. 5. She also played a violin obligato to the Gounod Serenade. Dr. Stewart contributed much by his clever accompaniments. The trio made a very agreeable combination and supplied the audience with a variety of selections that constituted a very pleasant program.

Twelve weeks of musical comedy is announced for Idora Park, beginning on Sunday afternoon, June 1, with The Three Twins. Manager B. L. York has gathered a strong company of well known musical comedy stars, and a chorus of twenty-five California girls. George Ebner, who at one time starred in The Three Twins will be the leading comedian, and Miss Mindel Kingston, the prima donna. Ferris Hartman is also announced in the cast. There will be a change of bill weekly. Jack Raynes is the musical director.

The Commencement Exercises of Saint Rose Academy on Pine and Pierce Street, San Francisco, will take place on Tuesday afternoon, June 30. An excellent program has been prepared and the music students will be greatly in evidence.

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THE DE PASQUALI-WOLFSKILL CONCERT

Great American Soprano and Successful California Contralto Will Give an Interesting Joint Recital at
Scottish Rite Auditorium Next
Thursday Evening.

Madame Bernice de Pasquali and Miss Aldanita Wolfskill will give a joint vocal recital at Scottish Rite Auditorium next Thursday evening May 29, which will no doubt prove one of the most interesting and most successful concerts of the regular musical season. Madame de Pasquali is so well known to the readers of the Pacific Coast Musical Review that any detailed mention at this time would be superfluous. Since her last concert at the St. Francis Hotel and her appearance at the Christmas Eve open-air concert, Mme. Pasquali has appeared in concert tours in the most prominent American musical centers and also as the leading coloratura soprano at the Metropolitan Opera House, New York. She has scored such a decided success in that famous institution that she received a return-engagement for next season. Miss Wolfskill has also been very busy in concert work on the Pacific Coast and has gradually achieved a prominent position among the concert artists of the far West. She possesses an unusually beautiful contralto voice which she uses with fine discrimination. In addition to these two leading artists there will be several assisting artists including Herman Martonne, violinist, Mr. Brooks Parker, flutist, and Mrs. Romaine Hunkins, accompanist. The complete program will be as follows:

Violin Solo—Rondo Capriccioso (Saint-Saens), Herman Martonne; Songs (a) Verborghenheit (Hugo Wolf), (b) Voce di donna (From La Gioconda) (Panchielli), Aldanita Wolfskill; Grand Aria (From Gil Ugonotti), O lieto suol della Turena (Meyerbeer), Bernice de Pasquali; Classics 16th-17th Century (a) La Rosaura (Violin Obligato) (Scarlatti), (b) Buona Notte (Selvaggi), (c) O dolce contento (Flute) (Mozart-Drouet), Bernice de Pasquali; Duet Conzonetta sull' aria (From Nozze di Figaro) (Mozart), de Pasquali-Wolfskill; Violin Solo (a) Sicilienne et Rigaudon (Francoeur-Kreisler), (b) Les Precieuses (Couperin-Kreisler), Herman Martonne; Old Irish Songs—(a) Would to God I were the tender apple blossom, (b) The Mother's Lamentation, (c) Oh Molly Baun, (d) The Low Backed Car, (e) The Kerry Dance, Bernice de Pasquali; Songs—(a) A Bowl of Roses (R. Clarke), (b) The song my heart's a singing (C. B. Hawley), (c) Irish Love Song (M. R. Lang), Aldanita Wolfskill; Songs by American Composers—(a) Come down laughing streamlet (C. Sproule), (b) Persian Serenade (Nightingale Cadenza, written especially for Mme. de Pasquali) (Cook), (c) Call me no more (Cadman), (d) Sunlight Waltz (Ware); Selection from Semiramide. Duet Notte d'orrore e di Tormento (Rossini), de Pasquali-Wolfskill; Grand Aria (Bell raggio Lusinghiero) (Rossini), Bernice de Pasquali.

Seats for this event are now on sale at Sherman, Clay & Co. The admission prices are the same as at all the legitimate concert events of the regular professional musical season.

Mrs. Frances Thoroughman, the well known concert soprano, sang at a program recently given by the Cap and Bells Club at Sorsolis Club House on Thursday afternoon, May 1st. She sang The Year's at the Spring by Beach, There Cried a Bird by Sinding, J'ai pleure en reve by Hue and aria from Louise by Charpentier. Her accompanist was Miss Edith Healy. Mrs. Thoroughman made an excellent impression and was the recipient of hearty applause and approval on the part of her discriminating audience. Mrs. Thoroughman has been quite successful of late in club work and her beautiful dramatic soprano voice combined with an unquestionable intellectuality of expression has always found many admirers. The program was rather varied, containing selections by a mandoline orchestra and several dramatic numbers. The event was a very artistic one and made an excellent impression.

Miss Emilie Frances Bauer the distinguished musical raconteur and critic, is visiting San Francisco in the interests of the Musical Leader of Chicago and expects to remain here about a month. Miss Bauer is here principally for the purpose of establishing a San Francisco office for the well known Chicago paper. She has appointed a correspondent here who will furnish that paper with San Francisco news and the principal intention of this office is to bring the musical life of California in closer touch with the East. Miss Bauer's efforts are worthy in the highest degree and are deserving of the heartiest encouragement. When Miss Bauer first came to San Francisco she acted in a similar capacity for the Musical Courier and was exceedingly successful. She is practically the founder of the San Francisco representation of Eastern musical journals and our musical people are greatly indebted to her for this reason. As is well known, Miss Bauer is the

musical editor of the New York Evening Mail, New York representative of the Chicago Musical Leader and New York Correspondent for music for the San Francisco Chronicle. Last season she gave a series of exceedingly interesting lectures in this city which made a lasting impression upon the more intelligent portion of our musical people.

YSAYE CONCERTS AMONG SEASON'S GREATEST EVENTS.

Final Concert Last Sunday Afternoon Attended by the Largest Audience at Scottish Rite Auditorium During the Musical Season.

By ALFRED METZGER.

The audience that assembled at Scottish Rite Auditorium last Sunday afternoon to bid farewell to Ysaye and at the same time to the musical season of 1912-13 was the largest that appeared at this meeting-place of great artists during the present term of the official musical season. It was not only the largest audience crowding every corner in that spacious auditorium, but it was also the most enthusiastic, manifesting its delight by repeated outbursts of prolonged applause and numerous shouts of bravo. Those who know the fine atmosphere that prevails in European musical centers have had the opportunity to discover that the same atmosphere can be created in America provided the right kind of people attend the concerts—that is to say the people who become enthusiastic because they KNOW. In addition to Ysaye's greatness as an artist, the program last Sunday revealed a genuinely classic atmosphere. While some people always object to what they call too serious programs, the student and genuine



MISS EMILIE FRANCES BAUER
The Distinguished Music Critic and Lecturer Who is Here
in the Interests of the Chicago Musical Leader.

music lover usually revels in the rendition of the masterpieces of musical literature. We have also heard some people complain about Ysaye's limited repertoire, and that he played to-day the same works he played on his previous visits. But, after all, is not the violin repertoire pretty limited? And the few really meritorious violin compositions of the more modern writers like Wieniawski, Grieg, Bruch, Saint-Saens, Kreisler, Brahms are all represented on the Ysaye programs.

As far as the writer personally is concerned, he never tires listening to a Beethoven Sonata, or a Händel Sonata or a Bach composition, provided it is played like Ysaye plays it. The Ysaye programs did not lack an element of novelty as for instance the Vitali Chaconne with organ accompaniment, a few Ysaye compositions and compositions for two violins played by Ysaye and his son Gabriel—especially a few duets by Godard. Ysaye was exceptionally generous with his encores, playing several extensive Wieniawski works, a Sarasate Gipsy melody and a Beethoven Romance among his encores. His evening concerts usually ended after eleven o'clock and his matinees after five, practically the time consumed by an entire theatrical performance. That the audience's enthusiasm did not only fail to wane, but actually increased, until at the end of a concert many people crowded to the stage and insisted upon numerous encores, is sufficient evidence for the fact that Ysaye is an ideal concert artist and knows how to retain the interest of his hearers. In last week's issue of the Musical Review, we stated our reasons for considering Ysaye the world's greatest violinist, and it would be superfluous to again go into details concerning this matter. Suffice it to say that during the subsequent concerts at Scottish Rite Auditorium and at the Greek Theatre this impression was strengthened, and there is hardly anyone who knows the serious side of violinistic art who will not have come to the same conclusion. It is impossible to remain impassive when Ysaye plays his wonderful portamento, wherein it is almost impossible to detect the "glide," so daintily and so delicately does he execute this exceedingly difficult emotional "trick" of violin playing. It is also impossible to remain untouched by his exquisite rendition of Saint-Saens' Rondo Capriccioso where he uses the tip of the bow in the various trills with such entrancing effect. His use of the G string in this composition is also so soft and mellow that he never forces like other violinists when they play this work.

His spiccato and double-stop playing is simply marvelous. No one will ever forget his interpretation of the Bach Chaconne. It was one of the most wonderful exhibitions of violinistic virtuosity that we have ever heard—we might even say it was THE most wonderful reading of the Bach Chaconne we have ever listened to. And so we could go on from one composition to the

other and find individual characteristics of remarkable force and intellectuality in every one of them. And with all this remarkable display of technical and musical virtuosity, Ysaye never seems to lose his poise, but he constantly plays with an ease and grace that seems to make his playing almost child's play. To sum up, while some violinists predominate in their technique, others in their tone and still others in their poetic sentiment or dramatic temperament, Ysaye seems to combine in himself all these characteristics—in other words he is a violinist possessing every great artistic virtue inherent in all the other violinists of the day. At least this is the impression one receives after listening to him during last week in San Francisco.

It is hardly just to Gabriel Ysaye to judge him from playing next to his illustrious father. And still there are certain technical standards by which to judge a really great violinist and Ysaye, Jr. does not measure up to these standards. For instance, his tone is not exactly mellow or limpid, his execution is rather lacking in fire, his technic while unusually smooth is not sufficiently developed to justify the term virtuosity. Of course it is possible that Gabriel Ysaye may progress with his experience and years, but at the present time he has not revealed any artistic faculties that could be seriously considered on the same basis as those of his father. The trouble is that Gabriel has a father of such exalted musical stature that he will invariably suffer by comparison. And we will leave our final judgment to Gabriel Ysaye until he returns to us next season with Gerardi and Decreus.

M. Decreus is a pianist and accompanist of the most satisfactory pattern. Exceptionally worthy of praise is his facile technic and his delightful touch. Indeed his predominating advantage lies within a very graceful and rippling use of runs and trills. In pianistic filigree, Mr. Decreus is a past master; but we are inclined that he overdoes this somewhat, with the result that his chord playing lacks in vigor and emotional depth. While he follows the soloist with exquisite accuracy of technical velocity, he does not succeed in following equally successfully in the matter of deep emotional coloring. His accompaniment remains a separate and distinct factor in the ensemble work, and does not become a background or supplementary re-inforcement of the solo part. In his solo work, too, Mr. Decreus chose rather brilliantly technical compositions than serious works of a purely poetic nature. He is, however, a most remarkable representative of the French school, and his success is rather due to his being so different from other accompanists than to the fact that he made as deep a musical impression as Coenraad V. Bos, for instance, who was heard here only a few weeks prior to him. We sincerely believe that Mr. Decreus, although an excellent accompanist, is just a little overrated by a certain portion of our public.

It would be unfair to close this review of the Ysaye concerts without mentioning the delightful organ playing of Henri Salz in the Vitali Chaconne last Sunday afternoon. While at rare intervals we would have preferred a more vigorous and powerful use of the organ, Mr. Salz nevertheless brought out the beauties of the score in a very musicianly manner. The organ had an exceedingly beautiful tone and in certain phrases the attack sounded as if the instrument were somewhat on the lines of the Celeste, only greatly softened. Mr. Salz had a very trying position to fill and he filled it to his own credit as well as to the honor of the profession.

With the final Ysaye concert last Sunday afternoon closed the musical 1912-13, we shall try to review this season in the next issue of this paper.

TESTIMONIAL TO GEORG KRUGER.

Rossini's Overture to "Semiramide," arranged for 32 hands, which was so successfully rendered in Scottish Rite Hall by the Georg Krüger pupils, was not only appreciated by the immense audience present, but was also most gratifying to the talented young ladies who comprised the brilliant ensemble, for they have given a very handsome testimonial to their instructor in commemoration of the event in the city's musical life.

The appended letter is self explanatory:

San Francisco, May 10, 1913.

Dear Mr. Krüger:

We, as your pupils, selected to play the "Semiramide"—32 hand composition, wish to attest our sincere appreciation of your careful and thorough instruction in this wonderful score, arranged by Czerny for 8 pianos—for us to be the first participants in this unique ensemble, is at once an honor and a gratification, which we desire to express to you by asking you to accept the accompanying marble bust of that master composer, Beethoven, and we hope that at all times, this slight token of our esteem, may be to you a source of inspiration and pleasant thoughts. We congratulate you upon the success of the recital, and the favorable comment the press accorded the performance. We remain, dear sir,

Faithfully Yours,

FLORA GABRIEL,	EVA MEHEGAN,
DOLLA FENNELL,	MARIE RIESENER,
JANE OLIVER,	GERTRUDE CENTER,
EVA SALTER,	FLORENCE KRUG,
MYRTLE DONNELLY,	NELLY SMYTHIE,
JULIA OBERNESSER,	HELEN AUER,
BENITA KINGSLEY,	MABEL PILMER,
ANNA LIEB,	MARY FISCHER.

Hother Wismer, the well known violinist, will present Miss Lillian Devendorf, Miss Katherine Hundley, Miss Georgia Dougherty and August Wieback in a violin recital to take place on Thursday evening, May 29th at Sorsolis Club Hall, 536 Sutter Street. The following splendid program will be presented: Romance op. 9 (Arthur Foote), Zigeunerweisen (Sarasate), Miss Devendorf; Sonata in F major (Tartini), Miss Hundley; Andante (Martini-Kreisler), Tarantella (Lauterbach), August Wieback; Violin concerto No. 8 (Gossec scene) (Spohr), Miss Devendorf; Meditation from Thaïs (Massenet), Minuet in D major (Mozart), Miss Hundley.



By ELIZABETH WESTGATE

Oakland, May 19, 1913.

It seems impossible to review a concert at the Greek Theatre without allusion to the beauties of the place itself, and its impression on the artists who appear there. The great Ysaye, lifting his magnificent head towards the smiling Californian sky, is a picture to be remembered so long as his playing is remembered. The meadow-larks were silent during the orchestral prelude to the Viotti concerto, but when the bow of the greatest of the masters began to draw tones from one of the noblest violins ever made, the birds awoke to their part of the performance. Five thousand people saw Ysaye's beatific expression, and will never doubt that larks and linnets, as well as the player's surpassing genius, had part in the marvellous music of that afternoon, the 14th of May, in Berkeley, California. This was the program: Overture, Egmont, Beethoven; Concerto, A minor, Viotti, with cadenza by Ysaye; Six Duets for two violins with piano accompaniment; Concerto, Beethoven.

Mr. Steindorff, choragus of the University, conducted an orchestra of fifty players, and the accompaniments to the concertos gave great satisfaction, not only to the audience, but very evidently to M. Ysaye himself. The concert cannot be reviewed in detail here and now, the review necessarily appearing so long after the event. It may be doubted, however, if Ysaye has ever been heard to play so superbly, so past belief like a god. The Beethoven Concerto, in particular, could never have been surpassed anywhere, at any time. It can never be repeated in just that degree. The very interesting duets, played by the great man and his son, Gabriel, who resembles his father strongly for all his youthful looks, gave great pleasure. Since Hugo Heerman and his son were here, we have heard no duos by violinists of fame more than local. The content of each short piece was obvious, but not for that reason of less appeal. M. Decreus, the pianist traveling with Ysaye, played piano accompaniments to the duets, and the concertos had orchestral accompaniment of great excellence, as before hinted.

John Leechman's cantata, "The Captive Maid," will be sung in the First Congregational Church San Francisco, on Wednesday evening, May 28th, at 8:15. The principal solo parts will be taken by Miss Catherine Golcher, Mrs. Frederick H. Clark, George Bowden and Charles E. Lloyd, Jr. A choir of twenty selected voices will sing the choruses. Roscoe Warren Lucy, who so successfully conducted the cantata at its first production in Berkeley about a year ago, has charge of the coming presentation, assuring a worthy production. The Rev. Charles W. Aked, pastor of the church, and a man versed in music, gives the cantata his highest endorsement, which, indeed, it truly deserves. Both the scholarly text and the music are written by Mr. Leechman.

The Hughes Club, which for many years has been giving enjoyable programs to its friends, presented the closing concert of this season one evening of last week. The organization is of a social as well as a musical character, and invitations to its public meetings are in full demand. Associate membership is large, and the singers themselves (all women with cultivated voices) number more than fifty. Particularly in the matters of shading and variety of tone this body of singers especially excels. D. P. Hughes has been conductor—and much honored in that capacity as in others—since the inception of the club.

The Te Deum, lately composed and published by John Leechman, is in rehearsal by a number of choirs, and will soon be heard in church services. It is not at all difficult, yet is singularly effective, and will very likely become a favorite anthem in the choir repertory. A feature which commends it is that there is no repetition of the words in any portion.

At the Oakland Orpheum the audience (astonishing to tell of a vaudeville theatre) actually listens to the music which, every evening, precedes the regular performance. Mr. Kowalsky, the leader, is a violinist of sterling ability, and if he could choose the music which he himself likes I imagine there would be a concert of fine compositions always. As it is, the selections are in advance of those given at similar places of amusement. There are those who believe that Mr. Kowalsky might venture works of a grade higher than he has so far dared, since his audiences have acquired the listening habit. It would be an interesting experiment for him to try, with his capable players to second him, and himself, as well, playing violin. In this connection, the agility which musicians in a vaudeville house acquire in always being ready with the expected phrase at the expected minute, no matter what sort of absurdity is being perpetrated on the stage, is a constant cause of wonder to the uninitiated.

Although the lecture-recitals of Miss Elizabeth Simpson were not on any occasion attended by a large audience, the lectures were informing and valuable to those who took advantage of the opportunity presented. It is to be hoped that the attendance next season may be more encouraging to Miss Simpson, who is earnest and serious in her work.

Miss Fernanda Pratt, contralto, Hother Wismer, violinist, and Mrs. Seeger, with George Bowden, tenor, assisted Professor Seeger at the final University recital. The series, largely attended, has afforded instruction and delight to students and others. Mrs. Seeger's piano-playing has revealed her artistic training and individuality in interpretation very markedly. Next season, and a similar course will be awaited with pleasure.

Putnam Griswold, after a tremendously successful year with the Metropolitan Opera Company, goes to Covent Garden, as usual. Mr. and Mrs. Griswold will then take the long vacation, and before beginning his engagement at the Metropolitan next Fall, the famous basso will make the trans-continental tour, giving recitals in all the larger cities. It is promised that two will occur in Oakland, his former and still well-beloved home, and probably two or more in San Francisco.

Mrs. Henry Sherwood of Claremont sailed May tenth for Europe on the "Berlin." Mrs. Sherwood will join her son, Warner Sherwood, who has been studying violin for two years with Sevcik in Vienna. They will spend the Summer vacation visiting the Swiss lakes, and in Italy.

New Music. J. H. Faunce Company.
THE TRILLS: Maurits Leeftson. This collection of trill studies commends itself for its exhaustive yet not too extended treatment of the trill in its various forms. The studies are gathered from many authentic sources, have been phrased, fingered and annotated by a pedagogue of taste, and one possessing in large measure judgment and common sense—attributes far rarer than they should be, among those who edit new editions. The impossible is not demanded, but ambitious effort is encouraged. The thorough and complete mastery of the embellishment may be gained through the intelligent use of this set of studies alone.

ENTR' ACTE GAVOTTE: GILLET.—This well-known piece has been transcribed from orchestral score by Maurits Leeftson, and the transcription dedicated to Richard Zeckwer, the eminent pianist. The work has been done well; and a tuneful and agreeable composition, hitherto not available for piano, and of moderate difficulty, has been added to the repertory of the young pianist who clamors for a tuneful and easy but not childish morceau, to please his friends withal. Like all that comes from the J. H. Faunce Company, these publications are finely printed.

KOHLER & CHASE MUSIC MATINEE.

The regular weekly Music Matinee which will take place in Kohler & Chase Hall this Saturday afternoon, May 24, promises to be again of more than ordinary interest. True to the established policy of Kohler & Chase to make these events as important artistically as possible another novel feature will be introduced on this occasion. This time the innovation will consist of the engagement of a distinguished violin virtuoso as soloist in the person of Herman Martonne who recently located in San Francisco. Mr. Martonne is a very brilliant violinist who has earned well merited laurels in Europe and Eastern musical centers prior to his advent in California. He also was concert master for several of the leading American symphony and grand opera orchestras. Mr. Martonne will play on this occasion the Russian Airs by Wienlawski and the Prelude from the Bruch G minor Concerto.

There will be an unusually fine array of instrumental selection in keeping with the classical atmosphere of the program. These instrumental works will be interpreted on the Knabe Player Piano and the Pipe Organ. They will include such works as the Blue Danube Arabesques by Schulz-Evler, three Dances—Henry VIII by German and works by Wiegand and Lemare, the latter for the pipe organ. The complete program will be as follows: Blue Danube, Concert Arabesques by Schulz-Evler (Strauss), Airs Russes, op. 6 (Wienlawski), Herman Martonne, with Kohler & Chase Player Piano; Henry VIII—Three Dances; Morris Dance, Shepherd's Dance, Torch Dance (German), Knabe Player Piano; Concerto op. 26, Prelude in G minor (Max Bruch), Herman Martonne, with Kohler & Chase Player Piano accompaniment; Harp of St. Cecilia (Wiegand), Andantino (Lemare), The Pipe Organ.

A very delightful and artistic song recital was given by the pupils of Mrs. A. F. Bridge at the Colonial Ballroom of the St. Francis Hotel on Friday afternoon May 16. The following excellent program was presented: The Green is on the Grass Again, (Willeby), Tales from the Vienna Woods, (Johann Strauss), Miss Maude Goodwin; Where Blossoms Grow, (Sane-Souch), April Morn, (Batten), Far Off I Hear a Flute, (Cadman), The Moon Drops Low, (Cadman), Miss Gladys Edwards; Chlorinda Sings, (Cator), Barcarolle, (Jan Gall), Miss Anita Olmstead; Si jetales Jardinier, (Chaminade), Joy of the Morning, (Ware), Aria (Thais), (Massenet), Mrs. Harry Hunt; Cantiena, (Goltermann), Le Cygne, (Saint-Saens), Miss Leah Beckett; Mrs. Samuel H. Beckett, Piano; Why Love is King, (Buck), At Dawning, (Cadman), An Open Secret, (Woodman), Mrs. Harry Ardery; A Barque at Midnight, (Lambert), Sonnet d'Amour, (Thome), There Cried a Bird, (Sinding), Miss Serena Bland; Somewhere a Voice is Calling, (Tate), Aria (La Tosca), (Puccini), Miss Anita Olmstead; My

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Scottish Rite Auditorium

Thursday Evening, May 29, 1913

at 8:30 o'clock

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Madame de Pasquali and Miss Wolfskill
Will Sing Old Duets Formerly Sung by
Patti and Scalchi.

SHORT ITEMS OF INTEREST.

The Beringer Musical Club is to give its 26th public recital on Thursday evening, June 5th, at Century Club Hall. Prof. Joseph Beringer and Otto Haubut will open the program with Grieg's F major Sonata. Mr. Rauhut will also be heard in violin solo work. A new composition for two pianofortes, written especially for the occasion, by Prof. Beringer, will be played for the first time, and vocal and piano numbers will be offered in the usual attractive way for which the concerts of the Beringer Musical Club are known. The following piano and vocal students will participate: Miss Loie Munsil, Miss Genevieve Holmberg, Miss Maya C. Hummel, Miss Zdenka Buben, Miss Arena Torrigino, Miss Irma Persinger and Mrs. Henry J. Widenmann.

Miss Audrey Beer, the young pianiste, who was presented last year by her instructor, Georg Krüger, at the Palace Hotel, gave a piano recital on May 15th in her home city at the Hotel Oakland. Miss Beer has appeared before many clubs in the Bay cities, and by her thorough musicianship and artistic playing, has made a large circle of friends who are won by her art and personal charm. Among other numbers, the Grieg concerto was rendered with the orchestral part on the second piano by Mr. Krüger. The concert was an unqualified success, the young artist pleasing especially by reason of her fine technique and thorough musicianship. The complete program was as follows: Concerto, A minor—Op. 16 (Grieg), Orchestral part on second piano, Mr. Georg Krüger; Etude—Op. 10, No. 9, Etude—Op. 25, No. 1, Nocturne—G major, Op. 37, No. 2, Fantasie—Impromptu, Op. 66 (Chopin), Novelette—E Major (Schumann), Scherzo—Op. 16, No. 2 (Mendelssohn), On Wings of Song (Mendelssohn-Liszt), Rhapsodie Hongroise—No. 2 (Liszt).

A programme of compositions by Theodore Vogt, including a pantomime with orchestral accompaniment, the plot by Dr. Russell H. Cool, was performed by some of the members of the Bohemian Club at the German House Auditorium, Turk and Polk Streets, last Thursday evening, May 23d. The affair was in the form of a testimonial to Mr. Vogt, and the committee of arrangements consisted of Richard Hotelling, Jerome A. Landfield, Joseph D. Redding, Russell H. Coole and Ralph Sloane. An orchestra of thirty players with Hother Wismer as concert master played the following excellent program of Mr. Vogt's compositions under the composer's direction delightfully: "Triumphal March," overture, "Prince Armodeus," tenor solo with orchestra; "Love's Birth," poetry by Dr. A. Danziger; "Resignation," from "The Spirit of the Oak," by Rd. W. Osborn; violin solos, with orchestra, "Aandante Cantabile," "Lullaby" (Hother Wismer); baritone solo with orchestra, ballad, "Jane Grey," translated from the German by Allan Dunn; "Allah" (Longfellow), Clarence Oliver; "Christmas Ode," by Peter Robertson, tenor solo, male chorus and orchestra soloist, C. F. Bulotti; introduction to "The Quest of the Gorgon," orchestra; "Columbine's Conquest," a pantomime by Dr. R. H. Cool; music by Theodore Vogt.

Miss Adele Rosenthal, the brilliant young pianist, gave a musicale at her studio on Tuesday evening May 6th. About a hundred prominent musical people were in attendance and a very tasteful and well executed program of classical dimensions was presented in a highly artistic manner. Miss Rosenthal played Organ Concerto by William F. Bach-Stradal, Waltz, Capriccio and Rhapsodie by Brahms, Des Abends by Schumann and Etude en forme de valse by Saint-Saens; Signor Giovacchini sang the Prologue from Pagliacci, Mes Amores by Baldoine and the Barcarolle from Gioconda; Albert Rosenthal played Air by Bach, Rondo by Boccherini and Linda di Chamounix Fantasie by Piatti.

Ferdinand Stark, the well known and exceedingly gifted violinist and orchestral leader, is visiting relatives in San Francisco, and expects to remain a few weeks. Mr. Stark has been exceedingly successful with the music at the Alexandria Hotel in Los Angeles, where his nightly concerts at the Grill have become great attractions. On the day of Ysaye's arrival in Los Angeles, Mr. Stark's engagement had closed for the summer, but owing to his friendship with Ysaye, Mr. Stark remained on that evening and played especially for the King of violinists. Ysaye has always admired Mr. Stark's playing and he was delighted to renew his acquaintance with this brilliant musician.

Mr. and Mrs. L. E. Behymer were here this week. Mr. Behymer had booked Ysaye in Sacramento and Reno, Nev., and personally accompanied the violinist and R. E. Johnson, his manager to these cities. Both Mr. and Mrs. Behymer returned last Wednesday to this city and left for Los Angeles the next evening. Mr. Behymer records a splendid close of the musical season. Ysaye drew one of the largest houses in the musical history of the Southern Metropolis.

Nathan Landsberger, the well known and prominent violinist and teacher, was soloist at the closing day of the Teachers Institute at the Alcazar Theatre recently. He scored a brilliant success by playing Reverie by Wienlawski, Serenade by Drla and Humoresque by Dvorak. The two latter compositions were played in response to encores. Mrs. Landsberger played the accompaniments artistically.

The Deutsche Künstler Genossenschaft (German Artists Society) will give its first informal musical evening this Saturday May 24th, at the German House, corner of Turk and Polk streets. This exceedingly worthy association intends to give these musical evenings regularly every month beginning with September and will alternate each month with an informal evening and one open to the musical public in general. Its

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main object is to encourage home talent by presenting the best artists only. We shall speak more in detail of the objects and purposes of this association in connection with our report of the first concert. The artists who will appear at the first concert include Mr. and Mrs. Georg Krüger, Mr. and Mrs. Carl Griener, N. Landsberger, Konrad Nies, Mme. Vally Reynolds and the Carl Griener Trio. The names of these artists are sufficient guarantee for the artistic success of the program. The complete program to be presented on this auspicious occasion will be as follows: Introduction, Konrad Nies; Trio Scherzo in B op. 33 (Goldmark), Mme. Elizabeth Griener, piano, Nathan Landsberger, violin, Karl Griener cello; Soprano solos (a) Im Herbst (Franz), (b) Traum durch die Dämmerung

(Strauss), (c) Widmung (Schumann), Mme. Vally Perry-Reynolds; Piano solos—(a) Etude op. 10 No. 9 (Chopin), (b) Nocturne in G op. 34 No. 2 (Chopin), (a) Polonaise in A sharp op. 53 (Chopin), Georg Krüger; Recitations—(a) Die Kunst, (b) Sehnsucht, (c) Helteres K. Nies; Cello solo—(a) Mondlicht, from the Suite in D op. 8 (K. Griener), (b) Kolibri (first presentation from manuscript) (Griener), Karl Griener; Tenor solos—(a) Die Lotosblume, (Schumann), (b) Liebestraum (Spicker), (c) Der Hirt (De Padilla), Oscar L. Lienau; violin solos—(a) Am Meer (Schubert-Wilhelm), (b) Liebsfreud (Kreisler), Nathan Landsberger; Trio—(a) Larghetto in D op. 47 (Mozart), Plerette (Chaminade), the Griener Trio; At the piano Mme. Elizabeth Griener and Mme. N. Landsberger.

SIR HENRY HEYMAN ENTERTAINS YSAÏE.

We take pleasure in printing the following item from the S. F. Chronicle of May 17th:

The renewal of a friendship formed between Eugene Ysaÿe, violin virtuoso, and Sir Henry Heyman of this city, many years ago in Europe, was signalized by a luncheon given in Ysaÿe's honor at the Bohemian Club yesterday afternoon and attended by a distinguished gathering. Sir Henry Heyman was the host and acted as toastmaster, calling forth several brilliant addresses from his guests.

Following an address of welcome by the host, the guest of honor arose and in French spoke feelingly of the friendship that has existed since he first entered upon his wonderful career as a musician, at a time when Sir Henry Heyman was a student in the Royal Conservatory of Leipzig, Germany.

Ysaÿe's speech was translated into English by Charles K. Field, president of the Bohemian Club, who also made an excellent address on his own behalf. Other guests in their turn responded to toasts of the host.

Occupying a place in the center of the banquet table was a silk flag of Belgium, flanked on one side by the Stars and Stripes and on the other by the California Bear flag. About the table in profusion were clusters of American Beauty roses and yellow iris making together the Belgium national colors.

The list of guests included the following: Sir Henry Heyman, host; Eugene Ysaÿe, Gabriel Ysaÿe, guests of honor; Camille Decreux, Louis Bosdeveaux, R. E. Johnston, Charles K. Field, Vanderlynn Stow, William Sproule, Leon Sloss, Judge M. C. Sloss, John I. Waiter, E. H. Hamilton, H. J. Maginnity, Edgar Walter, Edward F. Schneider, Haig Patigan, Jerome B. Landfield, Captain R. H. Fletcher, James McNab, J. E. D. Trask, Charles de Young and J. B. Levison.

An elaborate menu was served.

ORPHEUM

The Orpheum bill for next week speaks for itself. Its headline attraction will be Gus Edwards and his Song Revue with Edwards himself, Lillian Boardman and a company of twenty-five who are his personally developed proteges in a young musical extravaganza "The Fountain of Youth in Six Spouts." The idea, the music composed, the arrangement of dances and the staging of the production are the work of Mr. Edwards. The scenes are "Sidewalk of New York," Plaza, Florence, Italy and Paul Armstrong's Residence. Among the characters Mr. Edwards impersonates are Jimmy the Newsboys' Chief, Romeo and Jimmy Valentine. Miss Boardman's roles are a Newsgirl and Juliet. One of the most popular features of this act is a travesty on H. B. Warner's success "Jimmy Valentine." A juvenile specialty in which Little George impersonates with the assistance of Cuddles, David Warfield and other prominent stars, is highly praised. "The Fountain of Youth" is rich in song, jest and dance, and is one of the most beautiful and pretentious productions ever presented in vaudeville.

"Billy's Tombstones" a rollicking farce will be presented by Edgar Atchison-Ely and his company. Billy the hero of the farce, impersonated by Mr. Atchison-Ely is the football hero of a Pennsylvania College and the loss of his false tooth is the cause of much merriment. The little play was at one time a three-act farce comedy and then as now Mr. Atchison-Ely was its star. He has long been recognized as one of the best comedians on the American stage, and his present vehicle serves admirably to illustrate his great talent and versatility.

General Pisano the famous Italian sharp shooter will exhibit his wonderful skill. The General is not only a phenomenal marksman but also a clever showman. One portion of his act is said to be most thrilling. It is a picture of the Bay of Tripoli under bombardment by the Italians and his object is principally to illustrate that his compatriots are as skillful in the use of the rifle as any other nation. Among his most remarkable stunts are shooting 25 cent pieces of his assistant's head, lighting matches on flying bullets and snuffing candles.

Dave Kramer and George Morton, two black-faced comedians who as funmakers have no superiors will keep the audience laughing for fifteen minutes which is the duration of their act. There will be new Edison Talking Moving Pictures. Next week will conclude the engagements of The Five Melody Maids and a Man; Meehan's Canines and Laddie Cliff.

ALCAZAR

"The Ne'er-Do-Well," Charles Klein's dramatization of Rex Beach's famous tale of life in the Panama canal zone, will be started on a week's run next Monday evening in the Alcazar with an extra Memorial Day matinee. Alice Fleming and Kernan Cripps are specially engaged to lead a cast that embraces the complete stock company and a number of extra people.

In the play is finely preserved the spirit of adventure and romance that made Rex Beach's novel so popular. If the author of "The Music Master" and "The Lion and the Mouse" had aimed at putting a "best seller" on the stage in such a way that it would convey just the same feelings created by the book, his success could not have been more thorough. He knitted the stirring action of the story into four splendid acts, showing the exploits of Anthony Kirk, college athlete, on board a ship bound for Panama and where the great ditch that will soon unite the Atlantic and the Pacific is in course of construction. Beach's narration of those exploits keeps the reader intensely interested from first to last page, and Klein's adaptation of them monopolizes the spectator's mind from primal to final scene.

A LIVELY MUSICAL COMEDY AT THE CORT

A glittering galaxy of sirens, the most notable ever seen in America, off Broadway, is gathered in Lew Fields' luminous jumble of jollification, *Hanky Panky*,

which will be seen at the Cort Theatre Sunday, May 25th, after 200 consecutive nights in Chicago, 150 consecutive nights in Boston and 150 consecutive nights at the Broadway Theatre, New York, in which time the receipts have totaled over half a million dollars. These three cities were reluctant to let this volcano of riotous amusement out of their borders.

Among the stars in the two-act dazzle are: Max Rogers, the surviving member of the Rogers Brothers, whose comedy vogue was paralleled only by Weber & Fields themselves at the time of Gus Rogers' sudden death; Bobby North, the Warfieldian character actor, who, within four years has starred in Ziegfeld's "Follies," headlined in vaudeville and appeared as the leading delineator in a Belasco Broadway play; Harry Cooper, Clay Smith, the suave player and subtle comedian, Arthur Carleton, an actor of unique comedy approach, stentorian lungs and effective legitimate methods. Christine Nielsen, the pretty and gifted prima donna, so thoroughly entrenched in the hearts of San Francisco theatre-goers, fresh from her laurels in such successes as "The Wedding Trip," "The Balkan Princess" and Gilbert and Sullivan's "All Star Revivals," Myrtle Gilbert, daughter of Billy Gilbert of this city and a niece of David Belasco, Miss Virginia Evans, Flo May, a clever dancer and Florence Moore. The chorus has proven a sensation in every city and created comment and discussion.

The book of this jumble of jollification is by Edgar Smith, the "last word" in a big Broadway musical show.

SENIOR RECITAL AT COLLEGE OF PACIFIC.

A Program of Organ Numbers Interspersed With Vocal Solos Delight a Large and Enthusiastic Audience at the San Jose Institution.

Clarence Urmay in San Jose Mercury of May 10, 1913.

The second of the recitals of the class of 1913 of the conservatory of music of the College of the Pacific took place last evening in the college auditorium. There was a large audience present; the stage was artistically decorated in white and green, and there were many handsome bouquets for the participants. The program began promptly and the entertainment was over in one hour—a good record in musical affairs which so often are dragged out to an uncomfortably late hour.

The program took the form of an organ recital by LeRoy Verne Brant, with four vocal numbers by two young ladies from the vocal department, Miss Martha Monroe Potts and Miss Grace Lillian Lovejoy. Miss Potts sang the "Dear Name" aria from "Rigoletto," and an (a) and (b) number, "Far Off I Hear a Lover's Flute," and "The Moon Drops Low," by Cadman. Miss Lovejoy gave "Thou, Brilliant Bird," from "The Pearl of Brazil," and Henschell's well-known bird-song entitled "Spring." Both of the singers gave great pleasure, and both were recalled after each selection.

Mr. Brant is essentially a musical product of the conservatory, he having taken his piano work under Professor E. L. Lippitt of Petaluma, himself graduate of the College Park conservatory, and the organ work under Wilbur McColl, teacher of pipe-organ at the Conservatory. Mr. Brant played with ease and precision, his registration was pleasing and his numbers had the two valuable qualities of beauty and brevity.

The program began, as all well-arranged organ programs should begin, with Bach and closed with a selection by Boellmann, written especially for the organ, and giving a chance for fine effects in contrasting movements of varied time and tone. A chime number by Wolstenholme was charmingly effective, as was the "Adagio" by Lemmens, the organ arrangement of an operatic duet for soprano and alto by Offenbach, being hardly in the same class with the balance of the organ numbers.

Wilbur McColl played the accompaniments for the vocal selections with artistic taste, and William E. Higgins rendered a charming flute obligato.

The following is the program in full: Organ solo, "Toccata and Fugue" in D minor (Bach), LeRoy Verne Brant; Vocal solo, with flute obligato, "Couplets du My-soli," from "La Perle du Bresil" (David), Miss Grace Lillian Lovejoy; William E. Higgins, flutist; Organ solo, "Carillon," in B flat (Wolstenholme) LeRoy Verne Brant; Vocal solo, "Caro Nome," from "Rigoletto" (Verdi) Miss Martha Monroe Potts; Organ solo, "Adagio," from "Sonate Pontificale" (Lemmens), LeRoy Verne Brant; Vocal solo, "Spring" (Henschell), Miss Grace Lillian Lovejoy; Organ solo, "Barcarolle," from Les Contes d'Hoffmann" (Offenbach), LeRoy Verne Brant; Vocal solo—(a) "Far Off I Hear a Lover's Flute" (b) "The Moon Drops Low" (Cadman), Miss Martha Monroe Potts; Organ solo—"Suite Gothique" (Boellmann), (a) "Chorale," (b) "Menuet Gothique," (c) "Pierre a Notre Dame," (d) "Toccata," LeRoy Verne Brant.

Demands for Paderewski's services are so tremendous that the fee of the famous artist has risen to a figure that few managers excepting those of the largest cities dare attempt to meet. The result is that he is going to play less concerts but make more money. In California there will be but four Paderewski concerts and it is estimated that the managerial expenses for these four events including rent, publicity, etc., will reach at the very least \$15,000. And the managers will probably take it in, too, although there cannot be much margin for profit.

Theodore Stier of the London Classic Concerts will again conduct the symphony orchestra that will tour with the Imperial Russian Ballet Company which is to open at the Metropolitan Opera House next fall and which will be headed by Paviowa and the principal male dancer of the St. Petersburg opera house, M. Novikoff. The orchestra will number nearly fifty players and will accompany the organization on its entire American tour. A ballet to the music of Liszt's "Les Preludes" is creating a sensation at present in London where Paviowa and Novikoff are now appearing.

The organ recital which was to have been given by Achille Artigues this Spring was postponed until next fall on account of unavoidable circumstances principally due to Mr. Artigues' increase of teaching duties with his appointment as head of the organ department of the Arrillaga Musical College.

The pupils of Otto Rauhut will give a violin recital assisted by Miss Vira A. Parker, pianist, at Native Sons Hall on Monday evening, May 26th. The following program will be presented: Symphonie Pette in E major (Victor Moret), Miss Katherine Behrmann, Donald McKee, Miss Cecil Rauhut, F. T. Lucas; Fantasia Pastorale (Sinelee), Eugen Brandlein; Romanze op. 4 (A. Heitsch), F. T. Lucas; Concerto in A minor (De Beriot), Miss Katherine Behrmann; Concertino for 2 violins and piano (Otto Hubl), Miss Cecil Rauhut, Donald McKee; Gondoliero in G minor (Bohm), Mary Julia Crocker, Gladys Shoemaker, Henry Ankele, Eugen Brandlein, Sylvan Moise; Legende (Wienlawski), Donald McKee; Air Varle (O. Riedin), Gladys Shoemaker; Ballade—Polonaise (Vieuxtemps), Miss Cecil Rauhut, Miss Flora Hubbard, Accompanist; Valse "Encore" (De Saxy), Miss Katherine Behrmann, Miss Jeannette Behrmann, Miss Jeannette K. Bertheau, Miss Cecil Rauhut, Mary Julia Crocker, Gladys Shoemaker, Cordes W. Ankele, Henry Ankele, Eugen Brandlein, Donald McKee, F. T. Lucas, Sylvan Moise, G. Schwarz.

MISS GRISWOLD'S SUCCESS IN RED BLUFF.

On May 3d, Miss Delia E. Griswold, contralto, sang in a vocal recital in Red Bluff and scored quite a success as may be gathered from the following press clippings:

Daily News, Red Bluff, Cal., May 3, 1913.—Citizens of Red Bluff who did not attend the recital at Woodmen Hall last night given by Miss D. E. Griswold, under the auspices of the Woman's Improvement Club missed a rare treat. Miss Griswold made a decided hit with those present. She has a rich contralto voice and fascinating expression. Miss Griswold was assisted by Emmet Pendleton, Miss Moody and Mrs. Lettie Swain.

The People's Cause, Red Bluff, Cal.—Miss Griswold possesses a contralto voice that by its excellent technique shows her thorough training. She presented a program of sixteen pieces in a most artistic manner, with an encore, Annie Laurie, at the end. The Gounod Serenade was also a very fine number.

Miss Griswold made such a good impression that she has been invited to return next year.

TIVOLI OPERA HOUSE.

To the intense satisfaction of the entire amusement and music-loving public the Tivoli Opera House, one of San Francisco's most cherished institutions, is once more open and giving the same kind of entertainment that made it world-famed for several decades before the fire. The new edifice is the very last word in theatrical construction and nothing has been overlooked to secure the comfort of the spectator and the perfect presentation of operatic works. "When Johnny Comes Marching Home," selected for the inaugural offering, is written in Julian Edwards' best vein and abounds in stirring and beautiful numbers, while the patriotic airs and haunting melodies of the "Sunny South" which constantly occur in the score are in pleasing contrast to the epidemic of ragtime that has been raging of late. Henry Santrey, the "Johnny" of the opera, sings "My Own United States" as that almost national anthem has never been sung here before and he takes immediate rank with the very best barytones yet heard in San Francisco. Rena Vivienne, the soprano, is renewing the success that she made here as Madame Butterfly and in "The Chocolate Soldier," Ilon Bergere makes a delightful Cordelia and Stella De Mette and Sarah Edwards, the contraltos, lend splendid voices to their respective roles. The comedy parts are in the able hands of Robert Pitkin, bound to be a great favorite, and our old friend, Teddy Webb, while Charles E. Gallagher is capital as General Allen. The rest of the principals are excellent and the chorus fully up to the standard established by the Tivoli during the many successful years of its existence. The orchestra of twenty men, under the direction of Hans S. Linne, again takes its place as the best in the city. "When Johnny Comes Marching Home," is produced in better style than ever before and is undoubtedly on for a long run, with matinees Saturday and Sunday. "The Serenade" will follow at the Tivoli.

The pupils of Miss Mary Alverta Morse will give a recital at Sequoia Club Hall, 1725 Washington this Saturday evening, May 24th. An excellent program has been prepared for this occasion, and Miss Morse being an able instructor a very pleasant evening may well be expected.

KOHLER AND CHASE MUSIC MATINEE.

The program presented at last week's regular weekly Music Matinee given at Kohler & Chase Hall, again proved to be of unusual interest and afforded great delight to the numerous listeners. The soloists on this occasion was Lowell Moore Redfield, the popular and exceedingly successful baritone soloist who has gained an enviable reputation throughout California by reason of his fine voice and excellent interpretative faculties. Only a few days ago, Mr. Redfield scored an unqualified triumph as one of the soloists at the first California Music Festival which took place at the Greek Theatre recently under the direction of Paul Steindorff. Mr. Redfield sang an aria by Giordani, a song by Clay and the famous Prologue to Pagliacci. Being exceptionally suited to such compositions, the audience experienced great satisfaction from his performance.



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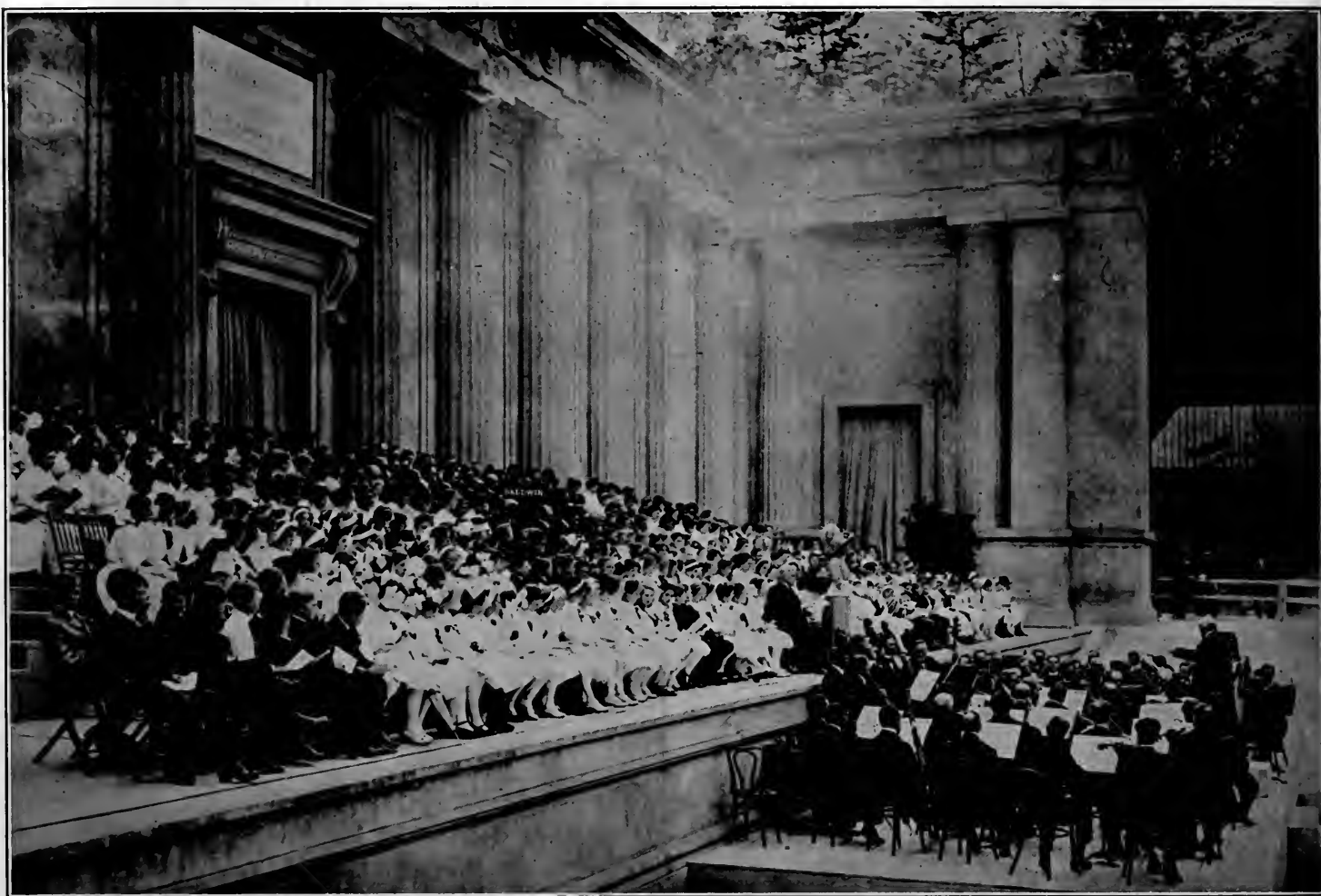
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SAN FRANCISCO, SATURDAY, MAY 31, 1913.

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THE MUSICAL COURIER UNNECESSARILY SCARED ABOUT LOCAL MUSICIANS

Uncalled-for Editorial in an Oakland Daily Paper Gets a Writer for the Musical Courier Prematurely Excited and He Proceeds to Lam-
bast the Poor, Downtrodden and Abused Local Musician

By ALFRED METZGER

The Musical Courier of New York, a paper which we consider the biggest and most influential musical journal in the world, and which, on account of its exalted position we expect to be conservative and dignified, published a big editorial article in its issue of May 14th headed "World's Fair Music." The article, which occupies more than a page, is introduced with an editorial article appearing in the Oakland Tribune of March 3. It is sufficient for our purpose to quote from this editorial the following paragraph:

The people of the Pacific Coast must be interested in the musical scheme of the San Francisco World's Fair, and as the World's Fair is to be an international exposition to which all nations have been invited the music at the World's Fair must be international, it seems to us, and to be international it can not be a local San Francisco musical exploitation for the credit and for the advantage of our own local or Pacific Coast musicians. We must appeal to a higher or to a broader constituency. Every city has its local musical cliques and our community is not free from this division, and as evidence we point to the present condition in San Francisco, with a direct opposition on the part of one set of musicians against the local symphony orchestra.

This is about all the space we can possibly afford to give to this idiotic, premature and absolutely false statement. Articles like these and people who express such opinions contribute more to injure the good name of artists who settle in our midst than all the good work and noble efforts of representative members of the profession put together. That a dignified and great musical newspaper, like the Musical Courier, should accept such an editorial in a daily newspaper is not only a surprise, but a very, very great disappointment to us. There is no musical journal in the world that knows better how little reliance can be placed on editorials on music in a daily paper than the Musical Courier, and with its wide and thorough experience in this direction, that paper accepts the editorial as gospel truth and comments on it to the tune of about a thousand dollars worth of free advertising in its valuable columns. No wonder a musician who wants to settle in San Francisco—no matter how great an artist he may be—considers himself buried alive. One would actually think that a resident musician is a terrible criminal who has placed himself far beyond the pale of respectability and recognition. A "local" musician! Heaven preserve us to become such an object of disdain!

Before we comment further on the Musical Courier article we want to say a few words about the Oakland Tribune editorial. In the first place nothing has as yet been done about music at the Fair, and what is more to the point, nothing has been announced by anyone connected with the Exposition as to the plans to be adopted. This paper published an interview with Mr. Levison recently in which he stated that he had not formulated any plans concerning music, and that he did not expect to do so until he had been to Europe and the East and consulted with George W. Stewart of Boston. The only reference that has been made regarding the recognition of LOCAL (and we are proud to use this term here) musicians has come from this paper. And we wanted to bring this matter before the officials of the Exposition Company in time so that the worthy and able efforts of musicians who live on the Pacific Coast and in Oakland, where they help support the Oakland Tribune, will at least not be forgotten. We did not say that the music at the Exposition should be exclusively controlled by resident musicians. But we said, and we repeat and we reiterate over and over again, that the resident musicians, deserving of recognition, on the Pacific Coast should not be ignored in the general scheme of music at the Exposition. We do not care how many worthy musicians throughout the entire world will be employed or recognized, but we do care to see our leading musicians who reside among us thrust aside and crowded out for the benefit of those whose opportunities have been greater and whose fields of activity have been wider. WE WANT RECOGNITION FOR THE PACIFIC COAST MUSICIANS, AND WE ARE GOING TO FIGHT BITTERLY FOR IT, IF NECESSARY. Editorials like that in the Oakland Tribune and the Musical Courier prove how absolutely necessary it is to take up the cudgel in behalf of our California and Pacific Coast artists.

The statement about there being a clique of musicians in opposition to the symphony orchestra in San Francisco is a ridiculous falsehood, and if our sense of propriety permitted we would use a much stronger term. There is no clique opposed to the symphony orchestra. Because there exists a difference of opinion regarding Henry Hadley's ability as a conductor does not signify that there exists opposition to the symphony orchestra. The friends of Mr. Hadley try to shield his ignorance behind such foolish expressions. Since when are musicians to be deprived of expressing their honest opinion? Since when is it a crime to tell honestly what you think

of the work of a man who is paid \$10,000 for eight months work? By the Lord Harry! It is enough to make one sick to live among parvenues and ignoramuses who think their personal likes or dislikes should represent the musical judgment of a community. Do they believe like Hadley, who told a New York musical paper, that not until he came to San Francisco did we have any real symphony concerts? Why, this is an insult to the intelligence of this community which heard excellent



KARL GRIENER
The Distinguished Cello Virtuoso Who Presided Over the
First Evening of the German Artists Society
(See Page 4).

symphony concerts when Mr. Hadley still went to school. Heaven preserve us from such bigotry and clannish pig-headedness. The Pacific Coast Musical Review represents the interests of students, music lovers and professional musicians combined. It bows to the will of the majority. The fact that the second season of the symphony concerts was less successful per concert than the first was due to the fact that the public does not recognize Mr. Hadley as an efficient symphony leader. The third season will even show a greater decrease unless something is done to offset Mr. Hadley's incompetency. No clique of musicians can keep the public away from musical events if it likes them. That is all there is to it, and any talk about cliques or opposition is mere cant tended to create sympathy and hide the real issue. Either the symphony concerts are satisfactory from an artistic standpoint or they are unsatisfactory. This is

purely a matter of opinion. The editorial writer on the Tribune who may be a prize-fight critic, for all we know, has as much right to his opinion on symphony concerts as we have. By expressing his opinion he does not form a clique or opposition to anything, but by accusing musicians to oppose symphony concerts he expresses an obviously ridiculous view inasmuch as symphony concerts are a splendid source of revenue for the musician, and surely not even a professional musician is willing to quarrel with his bread and butter. But the entire editorial in the Oakland Tribune is based upon exactly such foolish presumptions, for there is no possible reason why that paper should assume that the musical department of the Exposition will be controlled by resident musicians. The fact is it will not be so controlled.

And now we come to the Musical Courier editorial. Let us just quote a few lines that represent the spirit of the entire editorial. The following expressions will serve our purpose at present:

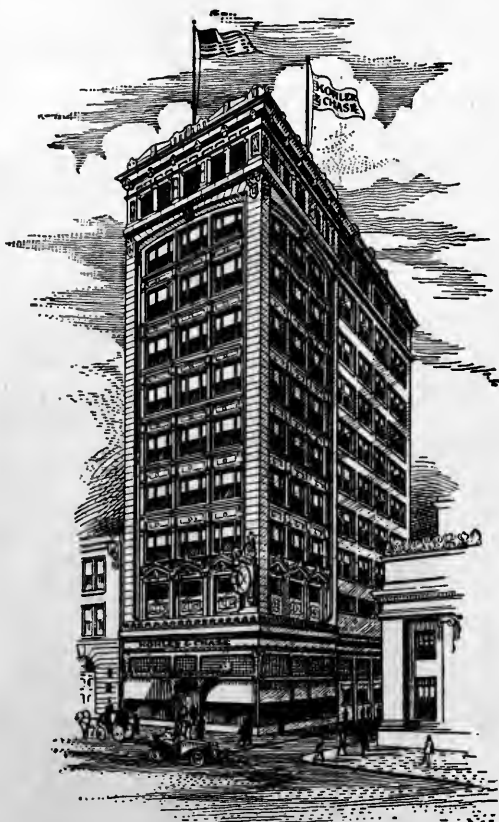
Nothing could be more true than those remarks in the Oakland Tribune. The idea that the musical section of a great national and international enterprise like the World's Fair should be in the hands of a few musicians who, by some accident of circumstances, happen to be living in San Francisco or the vicinity, must appear repugnant to every true music lover. Have you ever stopped to think what a local musician really is? Local, the very word suggests some restriction, a confinement within certain prescribed limits. A local musician is one who, for some reason or other can not extend his efforts beyond this limited environment. We would not think of calling Beethoven one of Vienna's local musicians, or Wagner a "local" celebrity of the town of Bayreuth. Even if these musicians had lived in the one city all their lives and never gone away from it (if they had lived there all their lives, how could they have gone away from it—Ed.) they would still not be local musicians because their work was universal. It is, exactly as said above, the musician who can not extend his efforts beyond some limited environment may and must be called a local musician.

This quotation is sufficient for our purpose. Whatever else is published in that editorial is a reflection on the local musician accusing him of inefficiency, narrowness, clannishness, spite, egotism, commercialism and what not. No exceptions are noted. But according to this editorial a "local" musician is an awful creation of Providence—a necessary or even unnecessary evil as it were. And because a local musician is such a pitiful creature, the editorial writer of the Musical Courier tells us that he should have nothing to do with the management of the music at the World's Fair. And now we must let off some of the steam that has collected in our bosom, or else there will be a spontaneous combustion that would be likely to blow the Musical Review into a million "local" atoms.

Possibly the writer of the Musical Courier knows such a work as Webster's Unabridged Dictionary. In this work, it states the word "local" means; "Characteristic of or confined to a particular place or places" as "local celebrities" etc. In other words a local musician is nothing more or less terrible than a resident musician. The odium that has been cast on the term local as something limited in ability or influence is purely one created by prejudice and provincialism. A local musician is nothing but a resident musician, and if there is a disgrace in residing in a particular place why then a local musician is something disgraceful. The term "local celebrities" as so well explained in Webster's Dictionary applies to Beethoven in Vienna and Wagner in Bayreuth, and we are not aware of the fact that their being resident musicians in these cities or towns can in any way interfere with their ability. While we, in San Francisco, may not have any Beethovens or Wagners, we have nevertheless able composers and conductors who are known outside of this city. We have distinguished pedagogues who are well known outside of this city. We have fine artists here, whose names do not matter at this time and whom we shall refer to at another time. In short we have composers, teachers, instrumental artists, singers and orchestral musicians of national and in a few instances of international reputation residing in this city and State—and all of them are local or resident musicians. Now if the Musical Courier is so set against local musicians what difference does it make whether the music department at the exposition is to be conducted by local musicians of San Francisco or local musicians of all the combined cities of the United States?

Under these circumstances the lesser of the two evils would be preferable, namely that the music department should consist of as few musicians as possible. The more musicians there are on a committee the worse is for quick action. We have had some experience to what happens when well known eastern musicians decide on something. Whenever prizes are offered

(Continued on Page 3, Col. 1.)



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THE MUSICAL COURIER UNNECESSARILY SCARED ABOUT LOCAL MUSICIANS.

(Continued from Page 1.)

fine compositions the jury of distinguished men who select the best works usually manages to choose about the worst example of musical art that comes to light in a long suffering country. The best American opera is one of these instances. We can not for the life of ns see what difference there is between the judgment of a competent musician who lives in New York and the judgment of a competent musician who lives in San Francisco. The proportion of incompetency is just as great in New York, Chicago or Philadelphia or Boston as it is in San Francisco—the only difference is that we have less incompetent musicians in San Francisco than there are in Eastern cities, because we have less musclans altogether. We can not imagine how a better man could have been selected for the position of chairman of the music committee than J. B. Levison. He is not a professional musician, but he is a connoisseur and a widely traveled man. He knows musical conditions in Europe as well as in the East. He knows the big men in music and what has been achieved by them. He knows what is worthy of recognition and what is unworthy, and he is exactly NOT what the Musical Courier is afraid of, namely, a politician who seeks to exploit himself, for he is at the head of one of the largest business enterprises on the Pacific Coast. If the editorial writer of the Musical Courier reads his own paper he will find in the issue of April 30 on Page 40, Col. 2, the following: "The only people who will be justified to fear Mr. Levison will be those who desire to use the music department for the exploitation of personal advancement and those who would like to suppress others in order to put themselves forward." Thank the Lord for that! We surely are fortunate to have such a man at the head of the music department, for not only certain musicians living among ns would try to utilize Mr. Levison's influence, but many from the East about which the Musical Courier is so very anxious.

The reason why the writer sent that interview to the Musical Courier was exactly to prevent such an impression, and now an editorial writer of that paper, having seen that interview published, either designedly or undesignedly raises a false issue which was flatly denied in that interview especially secured for the Musical Courier. Why this is being done we have not the slightest way of knowing, but we are sure the efforts we are making to make friends for that paper are greatly hampered by the unjustified and unfair attacks on local musicians who have absolutely nothing to do with music at the exposition, nor will it be likely that they are consulted. At least at the time of this writing, nothing at all has been done. It is too bad that a great newspaper should accuse and abuse people when there is no cause at all for such antagonistic attitude. If the Musical Courier writer thinks he can influence public opinion in America in such a nasty manner, he is greatly mistaken. For by raising false issues, he hurts himself more than anybody else.

It is our honest opinion that the fewer the people going to be on the music committee, the better it is for the welfare of musical art at the exposition. By all means let us recognize merit in every part of the world. Let us have the best in music represented wherever it may be found. Let us be sure to have as complete and universal a music department as can be had anywhere. But let us concentrate the membership of the committee in one city, for it is the only way in which a department can be conducted businesslike and with dispatch. Suppose the committee was distributed throughout the United States—a sub-committee in every fair-sized city—how long would it take to have something accomplished? How many suggestions would be made? How much time would be consumed in talk and how much in action? Why the idea is preposterous. Let the committee consist of one head who is a business man and a music lover and patron, a professional manager of musical events with a wide experience and a few leading musicians to give technical suggestions. There will possibly be a Jury consisting of musicians of international reputation who will award prizes and decide similar questions. But we can not for the life of us see why a musician who lives in San Francisco, or Oakland or Los Angeles or Portland should be sneered at as a local musician who has no business to be consulted in such a matter of vital interest to us as well as other musicians. By all means recognize every musician and musical endeavor throughout the world, but above all, don't forget to recognize the man or woman of merit who lives among us. And upon this confession of faith we rest our case for the local musician.

MODESTO MAY FESTIVAL PROVED A MOST BRILLIANT SUCCESS THIS YEAR.

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Nearly a Thousand Enthusiastic Music Lovers
Which Was Stirred by Power and Beauty
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The Pacific Coast Musical Review, being especially interested in Music Festivals in California, takes pleasure in quoting from the Modesto papers concerning the fourth annual May Music Festival which took place in that city on Friday, May 2d and Saturday May 3. There was a very large attendance and the people were very enthusiastic. We quote the following articles from the Modesto Herald of May 3d and 4th. Our readers will be able to get an idea of what can be done when a Music Festival is handled in the right way.

Modesto Herald, May 3.—Over eight hundred people attended the first concert of the fourth annual May Festival of the Modesto Choral Society and came away rejoicing that they had had the opportunity. Led by Frederick J. Whitcher, the soloists, the chorus and the orchestra responded to the sway of his baton and by their efforts a feast of music was set before the assembled. It was not a triumph. That would indicate that it had never been quite done before. Rather it was a repetition, surpassing mayhap to some extent the previous, but still a repetition of the priceless joy of choral society has given to Modesto for the past four years. And it was an unconscious appeal on the part of the



MISS HELEN COLBURN HEATH

The Successful California Soprano Who Aroused Enthusiasm at the Fourth Modesto May Festival.

Modesto choral society for appreciation, recognition, support, in its efforts to raise the life of a city from the general everyday run of things and life it for a space, if only annually, into the realms of higher idealisms; into the higher, clearer, cleaner air of music.

George Perley, city commissioner, put this appeal into words in a measure. He stood before the audience last night, after the orchestra had rendered Suppe's overture Poet and Peasant in a manner that lifted one bodily from the earth to the sky, and as a representative of the city government, he declared Modesto's pride in the choral society. Then those 300 chorallists rose and Handel's Hallelujah Chorus from The Messiah flooded the big auditorium with its wealth of beautiful music. From then until the finale of Lahee's The Building of the Ship, it was all music, and the first concert of the fourth annual May Festival came to an end. It will certainly always be remembered as one of the most enjoyable evenings of music Modesto has ever had. Although it must be admitted that Handel's Hallelujah Chorus was the crowning achievement of the evening, it must also be remembered that it has always been productive of great appreciation on the part of the May Festival audience. In my opinion nothing could have been grander than the rendering of Nevin's The Rosary by the festival chorus and orchestra. This wonderfully sweet song is beautiful, grandly so when sung by one voice. It is 300 times as grandly beautiful when 300 voices sing it. It was really marvelous last night and the clamor of the audience forced a repetition of it that failed not one whit to meet the success of the original offering.

Miss Helen Colburn Heath, the San Francisco soprano, captivated the audience from the very first glimpse it received of her. There was something inexpressibly charming about Miss Heath; there was something about her voice that was very explainably charming. She sang Costa's I will Extol Thee. The sweet and exceedingly strong quality of her voice aroused those who heard her to the highest pitch of appreciation and on her returning for an encore she rendered a pretty Spring Song which proved the versatility of her voice. George Bowden, the tenor, who has sung at the Westminster Cathedral in London, sang Mendelssohn's Ye People Rend Your Heart from Elijah with a rare sweetness of voice. Bowden has complete control of his voice. His encore Drink to Me Only With Thine Eyes brought forth long and sincere applause. Mrs. Ruth Waterman Anderson's well known contralto was given to us last night in Handel's He Shall Feed His Flock

from the Messiah and Thomas' My Heart is Weary from Nadesella. Mrs. Anderson's portion of the program only strengthened the conviction that the choral society selected well its soloists.

The second half of the program Lahee's The Building of the Ship in recitative, chorus, duet, quartet and aria was magnificently rendered and sets a standard for oratorio music in this city. Professor Frederick J. Whitcher deserves great credit for his part in arranging the music and directing the festival. He was tendered an ovation by the chorus when he appeared on the stage last night. It is certain that the May Festival has never had a finer orchestra than that of this year. The rendering of Grunewald's Antony and Cleopatra last night held the audience breathless. It was a remarkable example of united orchestra work. The accompanying work of Miss Thonie Prewett on the piano was deserving of high praise.

Modesto Herald, May 4.—The fourth annual May Festival of the Modesto Choral Society came to an end last night and for another twelve months we must live on the music we have had in the past two days. To say that the opera concert last night was better than the oratorio concert of Friday night would be drawing too fine a line. To some it was, to others it was not. To many oratorio music appeals more than does opera, and vice versa. It can be said, however, that the lovers of opera music must have been enraptured last night. My education in the world if music may be limited, but I venture to say that no aggregation of chorallists and musicians could possibly render the Anvil Chorus from Il Trovatore any better, any grander, any more magnificently than it was rendered last night. The audience refused to be satisfied with only one rendition and Professor Whitcher returned to his place amid the loudest and longest applause that had been given by any of the three audiences during the festival.

The soloists last night who were not heard Friday night were Frank Figone, the basso, who sang a selection from Rigoletto; Walter Roensner, who delighted the audience with his cornet in Schubert's Serenade, and Paul Friedhofer, who gave two cello solos, Godard's Berceuse and Popper's Tarantella. The solos were rendered in a manner very close indeed to perfection, and were received by an audience that appreciated them. The sweet voice of Miss Helen Colburn Heath was heard again last night in two songs and an encore and with Bowden she sang Lucatoni's duet A Night in Venice. As a grand finale to the concert last night, Miss Heath, Bowden, Figone, the chorus and orchestra rendered Wagner's Fantasia from Lohengrin. Then it was over.

The matinee yesterday afternoon was featured by the children's chorus and the Temple Quartet. Ray Bradbury, the local tenor, was heard yesterday in a solo, Still Wie die Nacht, and proved that he has much before him in the musical world. C. H. Benkman drew out the sweet tones of the flute in a selected solo. Miss Thonie Prewett demonstrated her mastery of the piano in the Dedication by Schumann-Liszt. In Whitcher's Lullaby, Miss Clara Bridges of Modesto astonished the audience with a power and sweetness of voice that belied her youth.

MISS GRACE BROMFIELD'S RECITAL.

One of the most delightful local events of the season was the recital given by Miss Grace Bromfield, soprano, at Century Club Hall on Friday evening, May 23d. Miss Bromfield made an excellent impression on the large audience that attended this event by reason of a big, resonant soprano voice that rang out in true intonation and with a splendid timbre. The voice has been correctly placed, possesses a very fine range and is well balanced in the high tones as well as the low ones. Miss Bromfield is rather dramatic in her mode of interpretation and was therefore particularly impressive with compositions that demanded vigor and force. She seems to be endowed with considerable temperament and possesses sufficient assurance to interpret a song without noticeable signs of nervousness. Particularly praiseworthy is Miss Bromfield's enunciation. Every language is pronounced correctly so that it may easily be understood. This fact alone is ample evidence for the correct training of the singer. Added to her many artistic accomplishments, Miss Bromfield possesses a very attractive personality, and the hearty applause she received at her concert is ample proof of her qualifications as a representative vocal artist.

Miss Bromfield was assisted by Robert D. McLure, baritone. Mr. McLure is the possessor of a pliant and well employed baritone voice. He sings with ease and is especially successful in the interpretation of ballads. His enunciation is exceptionally concise and easily understood and he furthermore gives the impression of understanding what he sings—even if he uses a foreign language. There is a certain ease of bearing and expression of Mr. McLure's work that is rarely noticed among any but the most experienced artists. The duets sung by Miss Bromfield and Mr. McLure were noteworthy by reason of the accuracy of pitch, the fine blending of the voices and the charming ensemble work. Miss Augusta Upham was the accompanist and she played with fine artistic discrimination and accuracy of rhythm and sentiment. The following program was exceedingly well rendered:

Es blinkt der Thau (Rubinstein), Zueignung (Strauss), Herzens-Frühling (Wickede), Miss Bromfield; Depuis le Jour from "Louise" (Charpentier), Miss Bromfield; Still wie die Nacht (Bohm), Corisande (Sanderson), Mother of Mine (Tours), Ich liebe Dich (Schultz), Mr. McLure; Rondo Capriccioso (Mendelssohn), Miss Upham; La ci daren La Mano (Don Giovanni) (Mozart), Abschied der Vögel (Hildach), Miss Bromfield and Mr. McLure; At Parting (Rogers), At the Feast of the De (Cadman), To You (Speaks), Will o' the Wisp (Speaks), Miss Bromfield; Prologue to "I Pagliacci" (Leoncavallo), Mr. McLure; Parla Waltz (Arditi), Miss Bromfield.

This concert demonstrated that both Miss Bromfield students who are benefiting through their studies with instruction. We heard both these artists at the studio of their teacher some time ago and we discovered a most remarkable improvement. The Pacific Coast Musical Review has often referred to the necessity of gratitude on the part of pupils toward teachers in case their instruction has proceeded on satisfactory lines. This gratitude can best manifest itself by strict adherence to a teacher's advice and suggestions and by industrious attention to practice and lesson hours. We are making these remarks in a general way, and as a reminder to all students who are benefitting through their studies with a vocal teacher.

GERMAN ARTIST'S SOCIETY CONCERT A SUCCESS.

The first social evening of the German Society took place at the German House on Saturday evening, May 24th and proved to be an unqualified artistic success. There was a large audience in attendance which demonstrated its pleasure in frequent outbursts of applause and many demands for encores. Everyone of the artists in attendance was representative of the best element in our musical colony, and the various interesting and serious program numbers were rendered with more than usual care and efficiency. Konrad Ries began the program with a very excellent introduction explanatory of the object of this new organization. In a recent circular this new society expressed its purposes in the following terms:

The "German Artist's Society" intends to cultivate an ideal intellectual taste by means of endorsing professional artists. These results will be obtained by means of bi-monthly informal meetings during which ideas concerning the best manner in which to attain these aims shall be exchanged. There will also be an occasional German artists evenings during which leading artists of German descent shall be listened to. The event here discussed was the first of these artist's evenings.

Nathan Landsberger played two violin solos, namely, Am Meer by Schubert-Wilhelmj and Liebesfreud by Kreisler in his well known finished style. His beautifully mellow tone, his exquisite temperament and his effective emotional power aroused the audience to the highest pitch of enthusiasm. Georg Krüger, the distinguished piano virtuoso, played three exquisite Chopin numbers with that brilliancy of technic, intellectuality of interpretation and thoroughness of phrasing which has been so often admired in this community. (The Griener Trio, consisting of Madame Elizabeth Griener, piano, Nathan Landsberger, violin and Karl Griener, cello, played Scherzo in B op. 33 by Goldmark, Larghetto in D op. 47 by Mozart and Pierette by Chaminade, in an excellent ensemble spirit, fine intonation and with great musicianly skill. This comparatively new organization made an immediate favorable impression and earned the hearty endorsement of the audience by reason of its beauty of tone and skillful phrasing.

Karl Griener, the famous cello virtuoso, played two compositions of his own entitled Mondlicht and Kolibri, being two movements from a suite in D op. 8 which were presented for the first time in public on this occasion. The English titles for these two musical gems are Moonlight and Humming Birds. The latter is an especially grateful composition, demanding wonderful technical resources. The work is written with the greatest compass of any cello composition, being an octave higher than any work so far published for the cello. Mr. Griener played these works with astounding technical ease, graceful tone and fine artistic sentiment.

Oscar Lienau, an excellent tenor soloist with a pliant voice and intelligent expression, sang a group of three songs. The entire event was under the artistic direction of Karl Griener who is entitled to much credit for the faultless manner in which the program as well as the artists were selected. Mesdames Griener and Landsberger played the accompaniments very skillfully.

CONSERVATORY COMPOSERS CONCERTS.

The Conservatory of Music of the College of the Pacific gave a unique program recently which is worthy of attention at this time. The program consisted principally of original compositions by students of the Conservatory with two compositions by Wm. J. McCoy, teacher of harmony and composition. The soloists were Robert D. McLure, baritone, Mme. Bardellini, soprano, Robert Newell, pianist, Sigmund Beel, violinist, Chester Herold, tenor and Elias M. Hecht, flutist. There was also a male quartet consisting of Roy Thompson, Chester Herold, Frank Towner and Earl Towner. This was the first concert of original compositions of students played in any music school on the Coast, and the event was an unqualified success. Mr. Beel kindly consented to play the violin part of the sonata as a courtesy to Mr. McCoy. All the pupils whose works were represented are members of Mr. McCoy's harmony class. Mrs. Catherine McCoy Retailick was to sing the soprano solos, but owing to unforeseen circumstances, she was compelled to be elsewhere and Mme. Bardellini took her place at short notice. The accompaniments were very artistically played by Miss Kathryn O'Hearn. The student composers whose works were represented on this unique and delightful program were: Edith Marguerite Duren, Myrtle Lucile Shafer, Martha Monroe Potts, Bessie May Baker, Mattie Edith Gingrich, Earl Towner. The complete program was as follows: Song, "Remembrance" Edith Marguerite Duren, Song (with chorus), "The Watchman" (Myrtle Lucile Shafer) Robert D. McLure; Songs, (a) "Love's Purchase," (b) "The Slumber Tree" (Martha Monroe Potts), Song, "Deep in My Heart's Own Garden" (Bessie May Baker), Songs (a) "White Butterflies," (b) "Youth's Love" (Mattie Edith Gingrich), Madame Bardellini; Sonata for Piano and Violin, A major (Earl Towner); Mr. Robert Newell, Mr. Sigmund Beel; Songs, (a) "Bird of My

Lady's Bower," (b) "The Year's at the Spring" (Earl Towner), Mr. Chester Herold; Male Quartet, (a) "The Plowman," (b) "Alice," (c) "Honey" (Earl Towner), Mr. Roy Thompson, Mr. Chester Herold, Mr. Frank Towner, Mr. Earl Towner; Flute, "Romance" (William J. McCoy), Mr. Elias M. Hecht; Songs, (a) "Ave Maria," (b) "Jacqueminot" (William J. McCoy), Madame Bardellini, Mr. Elias M. Hecht (Flute Obligato).

KOHLER & CHASE MUSIC MATINEE.

Another interesting program will be presented at the regular weekly Music Matinee which will take place at Kohler & Chase Hall this Saturday afternoon. There is an unquestionable increase of popularity manifested in these events which inspires the management to constantly improving the character of these events by securing the best talent that can be secured in this city. The soloist for this week will be Robert D. McLure, baritone, who possesses a very excellent baritone voice of resonant timbre which is used with very artistic judgment. Mr. McLure is a pupil of Mackenzie Gordon, and he has frequently appeared with much success at public and private musical events. There is no denying the fact that Mr. McLure is gradually forging ahead among the best Pacific Coast artists and he can already be numbered among the most successful ones. On this occasion he will sing songs by Ries and D'Hardelot and the famous Torreador Song from Carmen.

There will be several exceedingly delightful selections for the Knabe Player Piano and the Pipe Organ, and the complete program will be as follows: Rhapsodie Hongroise No. 8, F minor, (Liszt), Knabe Player Piano; Rhine Wine Song, (Ries), Without Thee (D'Hardelot), Mr. McLure, with Kohler & Chase Player Piano accompaniment; Valse Triste (Berger), Dimples, Nolette (Bratton), Knabe Player Piano; Carmen—Torreador Song (Bizet), Mr. McLure, with Kohler & Chase Player Piano accompaniment; At Evening (Buck), Cantilene (Wheelden), Pipe Organ.

HERBERT RILEY'S ARTISTIC ACTIVITY.

Herbert Riley, the well known cello virtuoso, has been very busy during the month of May. On May 6th he played as soloist for the McNeil Club in Sacramento with such success that immediately after the concert he was re-engaged for another concert which will take place next Fall. On May 15th, Miss Frances Buckland, piano, Miss Alice Guthrie, violin, and Mr. Riley, cello, played the Rubinstein Trio op. 15 for the San Francisco Musical Club. At the second concert of the People's Philharmonic Orchestra, which is announced to take place early in June, Mr. Riley has been engaged as soloist and he will play the Boellman Symphonic Variations with orchestra accompaniment. On May 31, George S. McManus, the successful young pianist, and Mr. Riley will play at a meeting of the San Francisco Musicians' Club Brahms' Sonata in E. On June 7th, Mr. Riley will be the soloist at the regular weekly Music Matinee at Kohler & Chase Hall and his solos will consist of Rubinstein's Sonata and a group of miscellaneous compositions. On June 11th Mr. Riley will play several cello solos for the First Hebrew Congregation in Oakland. In October, Mr. Riley will give a recital in San Francisco introducing a number of cello compositions entirely new to San Francisco. Surely there has never been quite such attention paid to cello work as there has been since Mr. Riley has settled in this community. He surely is entitled to great credit and should earn well merited success.

LORING CLUB CONCERT.

On Tuesday evening, June 3d, the Loring Club will bring its 36th season to a conclusion in the fourth concert of its present year. A programme of exceptional interests is announced in which is included several important works for men's voices which on this occasion will be given their first hearing in San Francisco, and in one or two instances their first public presentation in any concert hall. Among these are William G. Hammond's setting of Longfellow's poem "The Down" for chorus of men's voices with accompaniment of piano and organ, and A. Herbert Brewer's "I Fear Thy Kisses, Gentle Maiden," this latter being a four-part song for men's voices just published by one of the principal publishing houses and bearing the inscription "Composed for and dedicated to the members of the Loring Club, San Francisco."

Horatio Parker's choral ode for men's voices entitled "Spirit of Beauty" will have the accompaniment of strings and piano as will also Max Filke's cantata "Spring Night," the important soprano solo in this being sung by Miss Fanny Bailey, who will be further heard in a group of interesting songs. William Ernest Henley's stirring poem "Out of The Night That covers Me" will be sung to the vigorous setting of Bruno Huhn, the remainder of the program being of equal interest to those items mentioned. The strings will be under the leadership of Gino Severi. Frederick Mauer will be the pianist and the concert will be under the direction of Wallace A. Sabin.

ORPHEUM.

The Orpheum announces for next week a splendid programme in which there will be six entirely new acts. Madame Olga Petrova, one of the most beautiful women in the world and a European craze, will make her first appearance. She was the season's sensation on Broadway and the talk of New York City. This versatile and beautiful woman, with her striking gowns and compelling personality in her act which is called "Comedy and Tragedy" portrays the gamuts of emotion, ranging from farce to comedy, and comedy to tragedy. She also contributes a number of clever imitations. Daniel Frohman, for his first venture in vaudeville, will present

"Detective Keen," a clever little drama in which Arthur Hoops sustains the leading part. The play was written by Percival Knight, the leading comedian of "The Quaker Girl" and was originally produced by Mr. Frohman at the annual Actors' Fund Benefit last season in New York, Chicago and Boston.

William Lytell and a capable little company will appear in a rollicking farce of which he is the author entitled "An All Night Session." The story deals with a young husband who is trying to square himself with his wife. Mr. Lytell is the father of Bertram Lytell, the favorite leading actor. Ollie Woods, the principal member of the Woods and Woods trio, who will introduce a distinct novelty, the little pantomime, "An Elopement by Wire" is a wire artist and dancer of extraordinary skill, dash and daring. The skit serves to introduce in an original and peculiar manner a splendid slackwire performance in which a suitor is revealed at the top of a ladder urging his sweetheart to descend and marry him. The girl's parents are awakened and remove the ladder. Trapped, the young couple make their escape across a clothes line to safety.

Bogert and Nelson, who will appear in the mirth-provoking act, "The Busiest Day of His Life" do not require a supporting company. They give a whole show by themselves. Songs, dances and stories. The piece is in two scenes. The first being the exterior of a theatre with Mr. Bogert as the property boy and Miss Nelson as a lady impresario. The second scene shows the rehearsal of a minstrel first part with Miss Nelson as the interlocuter and Mr. Bogert as the solitary end man. The rest of the company is painted on canvas. The Cromwells, two in number will display their skill as fast and furious jugglers. There will be new Edison Talking Moving Pictures and the only hold-overs will be Kramer & Morton and Gus Edwards and His Song Revue of 1912.

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Caruso sings a new Rigoletto solo which you likely haven't heard even though you may have heard this opera, for this number is usually omitted in American performances, and this is to be regretted for "Each Tear That Falls" is a melodious number, and beautifully sung by the great tenor. An "Ave Maria" sung by Caruso, with violin obligato by Mischa Elman, is a decided novelty which is sure to interest the admirers of these two gifted artists. Tetrzzini sings the striking air "My Heart is His Alone," from *Trovatore*, and Schumann Heink sings another German folksong, "Spinnerliedchen," which is most delightful. "The Palms," Faure's noble song of the Resurrection is given an extremely effective rendition by Edmond Clement. A beautiful cradle song, "Song of the Chimes," is given by Alma Gluck and the subdued notes of the distant chimes introduced in the accompaniment produce a peculiarly impressive effect. John McCormack sings that favorite old ballad, "Say Au Revoir but not Good-Bye," and a quaint old Irish ballad, "The Foggy Dew," which he renders with a delightful brogue. Fritz Kreisler gives a splendid violin solo of Bach's beautiful "Praeludium," which has long been a popular number on Mr. Kreisler's programs.

There are eight new dance records which will be received with delight by all those who are fond of dancing. They represent five different dances—Turkey Trot, Boston, Tango, One-Step, Waltz—and in brilliancy and volume they are absolutely unique. The big ballad success of the year, "The Trail of the Lonesome Pine," is given a charming and carefully balanced rendition by Edna Brown and James F. Harrison, and on the reverse side of this record Harry Macdonough presents another new success, "To Have, to Hold, to Love." Two familiar basso numbers, "Down Deep Within the Cellar" and "The Monarch of the Woods," are sung by Wilfred Glenn so perfectly that they set a new standard in records of this class. Charles W. Harrison sings two highly popular songs, "I Hear You Calling Me," and "A Dream," in a most effective manner. The Victor Light Opera Company presents an unusually attractive medley of the principal numbers from the latest Lehar operetta, "The Man With Three Wives;" Lucy Isabelle Marsh sings delightfully the charming song, "The Little Gray Dove;" and William H. Reitz plays two sweet-toned bell solos.

That famous Scotch comedian, Harry Lauder, sings "The Kilty Lads" and his subtle touches of humor are as clever and pleasing as ever. Another well-known comedian, Joseph Cowthorn, gives a sidesplitting German dialect song, "You Can't Play Every Instrument in the Band." The Victor Minstrel Company has forsaken the darky dialect to give a rural minstrel show under the title of the "Rubetown Minstrels;" Billy Murray contributes an amusing burlesque, "There's No Place Like Home;" Helen Clark and Walter Van Brunt sing a semi-sentimental duet; the Peerless Quartet render a funny number entitled "Bobbin' Up and Down," and also a lively ragtime number, "That Raggedy Rag;" and the Orpheus Quartet, and Campbell and Burr render several new ballads.

With the playground work in full swing throughout the country, the dozen folk dance selections for the children of the kindergarten, intermediate and grammar grades are worthy of particular mention. These record mark an epoch in the Child Welfare movement, for the conscientious training and development of children in the home and school, as well as on the playground. They furnish healthful, sane, and delightful amusement, and take the sunshine of music and play into the lives of children everywhere. The telling of stories and fables is an indispensable adjunct of the playground activities, and the four stories of childhood as told by George Faulkner will delight the little ones. A reading of the Declaration of Independence by Harry E. Humphrey is a model enunciation and vocal expression, and a particularly appropriate record to issue at this time.

Any Victor dealer will be glad to play upon request any of the records in this new June list, and if there are children in your home, you should make it a point to hear the special children's records.

CORT THEATRE.

Few musical shows have scored the hit in this city that "Hanky Panky" did when it opened a three week's engagement at the Cort Theatre, Sunday night, and judging by the way it "got over" at every performance during the week, the show is bound to be well patronized during the remaining two weeks of its stay here. "Hanky Panky" is remarkable chiefly for its humor, and is undoubtedly one of the funniest shows of its kind that every came to this city. This can readily be understood by glancing at the cast, for five of the group of all stars have a reputation in this city and elsewhere in being leaders at dispensing fun. When comedians like Max Rogers, Bobby North, Harry Cooper, and William Montgomery and Florence Moore get together in one production which fairly teems with bright lines, the result necessarily must be laughter, and in large quantities.

It has been a continuous round of "welcome home" for a quartet of "Hanky Panky" stars during the week,



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for Christine Nielsen, the San Francisco girl who began her musical career here four years ago, Harry Cooper, a favorite here for 20 years as a Jewish comedian and tenor singer; Bobby North, star in the "Follies of 1910" here, and Myrtle Gilbert, daughter of old Billie Gilbert, of Gilbert and Goldie, entertainers of our daddies, all have a host of friends here who have greeted them enthusiastically at each performance. Max Rogers, of the famous Rogers brothers, is also in the cast among the group of all stars, as is Clay Smith, with a reputation as an international juvenile comedian extending to England and the continent, and one of the best dressers on the stage. In the cast also are Virginia Evans, the Chicago society girl who became alternate prima donna after six months' stage experience, and Flo May, a pro-

tege of George M. Cohan and one of Broadway's daintiest ingenues. Add to this remarkable cast, one of the prettiest choruses that ever came over the Rockies, a spectacular scenic production and a snap and dash which carries the show breathlessly along from curtain to curtain, and you have the reason why "Hanky Panky" has scored a remarkable success in San Francisco.

Samuel Savannah, the exceedingly able young San Francisco violinist and teacher, has been appointed County Vice President of San Francisco County by the Board of Directors of the Music Teachers' Association of California.

MARY ALVERTA MORSE'S PUPIL RECITAL.

The pupils of Mary Alverta Morse gave a very successful recital at Sequoia Club Hall on Saturday evening, May 24th. A large audience crowded every seat and enthusiastic applause and a lavish array of floral tributes gave evidence of the esteem and admiration in which the participants were held by the audience. Mrs. Helen Kauffman opened the program by singing Lullaby by Brahms and Lady Laughter by Harris in a very pleasing manner. Her voice was shown to good advantage and she sang with much taste. Miss Hilda Bailey sang Marie by Franz, Das macht das dunkle grüne Laub by Franz, and Fern Song by Bullard very conscientiously revealing both charming vocal characteristics and good taste in interpretation. Charles Langford sang Teach Me to Pray, by Jewett and Sing Me a Song of a Lad, by Homer, very creditably revealing a well-placed voice and correct interpretation and diction. Miss Dorris Porter sang Schubert's Serenade in a very effective manner, displaying good vocal training as well as a natural musical instinct.

One of the most successful vocalists introduced at any pupils recital recently is Miss Helen Angus, a genuine lyric soprano with quite a dramatic timbre. Miss Angus possesses a ringing voice of fine range which she uses very intelligently and with splendid intonation. She sang Elsa's Dream from Lohengrin very impressively. Miss Gene Ormond, a professional pupil of Miss Morse, sang Ah mon Berger by Weckerlin and Villanelle by Del'Acqua. Miss Ormond possesses a mellow and exceedingly pliant lyric soprano voice which she uses with excellent judgment and fine expression. Especially noteworthy is her use of diction and she has an exceptionally well developed trill. She proved to be one of the most successful vocalists of the evening. Miss Emeline Parsons, the possessor of a high soprano voice of mellow quality, sang an old Irish song, entitled Arbutus Flower and Where My Caravan has Rested, by Lohr. Bradford Morse Melvin sang Handel's Where'er You Walk and Cadman's The Pearl Lies in the Sea with an exceedingly pleasing baritone voice of rather a smooth and resonant quality. Miss Juliette Perrin revealed a delightful colouratura soprano of flexible timbre which she used with a certain poetic expression. She is eminently well equipped for a ballad singer. Miss Lillian Friedman proved to be an unusually talented and well trained vocalist. She possesses a very beautiful soprano voice of a velvety quality which is remarkable for its compass and for its rich, warm lower tones as well as its pliant, limpid upper notes. She phrases with exceedingly fine taste and by reason of a judicious covering of her high notes she obtains occasional beautiful pianissimo effects. Her breathing is intelligent and her sense of rhythm well emphasized. Miss Friedman sang a Serenade by Tosti.

Mrs. J. H. Merrill, who sang the last solo numbers on the program, distinguished herself by a well modulated and rich soprano voice of fine range and an unusually noticeable ease of bearing. Her interpretation is excellent and thanks to an unquestionable temperament of dramatic fervor, she seems to possess ideal material for an emotional ballad singer. The quality of her voice is smooth and flexible. Mrs. Merrill sang Billy Boy by Emmell, Se tu m'ami by Pergolesi and The Lamp of Love by Salter. Besides these solo numbers, the Misses Ormond and Perrin sang duets by Mozart and Delibes and Miss Angus and Mr. Melvin sang a Duet entitled "Sunset" by Goring-Thomas. The accompaniments were played with pronounced taste by Miss Ingeborg Peterson. Miss Morse and her students are entitled to much credit for this praiseworthy recital.

TIVOLI OPERA HOUSE.

"When Johnny Comes Marching Home," the Stanislaus Stange-Julian Edwards military spectacular comic opera, is breezing along right merrily at the Tivoli Opera House and since the brilliant opening night of last week, old and new patrons of the San Francisco home of opera are flocking in the direction of Eddy street, where a splendid cast of principals, a large and well trained chorus, the best opera orchestra here and a production thoroughly satisfactory in every respect are offered at the same popular scale of prices that prevailed before the fire. Every one of the new singers has become an immediate favorite, while Sarah Edwards and Teddy Webb, who number their admirers here by the tens of thousands, are more popular than ever. Rena Vivienne is easily the best light opera prima donna heard here in many a day, Stella De Mette displays a glorious contralto voice, and Ilon Bergere, who was the bright light of "The Chocolate Soldier" every time that it played here, makes a rollicking Cordelia Allen. Henry Santrey, the barytone, has more than "made good" and his rendition of "My Own United States" is received with great enthusiasm at every performance. Charles E. Gallagher and Oliver Le Noir, the basses, are excellent as the old Northerner and Southerner, while Robert Pitkin, the new comedian, has made an unmistakable hit as Jonathan Phoenix. Richard Kipling, Robert C. Ryles and John Laraway make dashing and capable Federal officers and Amy Leicester and Millie Alexander head the bevy of southern beauties who wear crinolines and are generally charming. The life and drum corps which comes on with the big array of troops at the stirring finale of the first act lends a big amount of noisy color to the scene and the picture of the darkies on the bank of the Mississippi at the opening of the second act is one long to be remembered. Although "When Johnny Comes Marching Home" is the biggest kind of a hit, it will probably be withdrawn after next week to make way for "The Serenade," Victor Herbert's best comic opera. The only matinees at the Tivoli are on Saturday and Sunday.

THEODOR VOGT TESTIMONIAL CONCERT.

Friends of Theodor Vogt, the composer and conductor, who are members of the Bohemian, Sequoia and California Clubs, assisted by an orchestra of thirty instrumentalists, gave a testimonial concert to that well

known musician during which his compositions were presented. This event took place at the German House Auditorium on Thursday evening, May 22d and proved to be an unqualified success. The first part of the program consisted of miscellaneous works including the following: Triumphal March; Overture Prince Asmodeus; Tenor Solos with orchestra—Love's Birth, Resignation; Violin solos with orchestra—Andante Cantabile, Lullaby; Baritone solos with orchestra—Ballade "Jane Grey," Allah; Tenor solo with male chorus and orchestra—Christmas Ode, and Introduction to the Quest of Gorgon. The opening, second and closing number of this first part was interpreted by the Orchestra of which Hother Wismer was the concert master. The other numbers were interpreted excellently by George Bowden, tenor, Hother Wismer, violinist, Clarence Oliver, baritone, and Charles Bulotti, tenor. (The works proved to be rich in melody and quite dramatic at times. Mr. Vogt conducted very ably.)

(The second part of the program consisted of a pantomime by Dr. Russel H. Cool, with orchestral accompaniment by Mr. Vogt, entitled "Columbine's Conquests.") This work was excellently interpreted by the following cast: Clown, Richard Hotelling; Columbine, George Hammersmith; Country Beau, Amadee Joullin; Money Bags, Courtney Ford; Lucifer, Robert Simpson; Pantaloon, Charles I. Dillon; Old Woman, Charles Trowbridge; Doctor, George Hellman; Policeman, Ralph Sloan; Village belles and boarders—R. I. Bentley, Jr., J. W. Kutz, Al. Heunisch, E. E. Jones, Gus. Lawton and W. Olney. The stage direction was in the efficient care of Frank L. Mathieu, the scenery and costumes were attended to successfully by W. A. Bryant and the lighting was under the able supervision of Edward J. Duffey. Theodor Vogt was the recipient of enthusiastic applause and hearty commendation for his compositions as well as the effective manner in which he conducted the musical part of the evening's proceedings.

BERINGER MUSICAL CLUB CONCERT.

The Beringer Musical Club, under the direction of Prof. and Mme. Joseph Beringer, assisted by Otto Rauhut, will give its twenty-sixth concert at Century Club Hall on Thursday evening, June 5th. A varied and in-



PROF. JOSEPH BERINGER

Director of the Beringer Musical Club Which Will Appear at Century Club Hall Next Thursday Evening, June 5.

teresting program will be presented and the big feature on this program will be a new composition by Prof. Beringer for two pianos entitled "In Arte Voluptas." This work, which will be presented for the first time on this occasion, will be interpreted by Prof. Beringer and Miss Zdenka Buben. Otto Rauhut will play Sarasate's Faust Fantasia and together with Prof. Beringer he will play the first movement from Grieg's F major sonata. The complete program will be as follows: Sonate F Major for violin and piano (First Movement) (Grieg), Messrs. Otto Rauhut and Joseph Beringer; Vocal—A. The Sweetest Flower that Blows (Hawley), B. Barcarolle from "Tales of Hoffmann" (Offenbach), C. Los Ojos Negros (Alvarez), Miss Genevieve Holmberg; Piano—A. Moment Musical op. 94, No. 2 (Schubert), B. Polonaise, E flat (Moszkowsky), Miss Lole Munsil; Vocal—A. The Lass with the Delicate Air (Arne), B. Niemand hat's Gesehn (Loewe), C. Ouvre (Bolero) (Dessauer), Miss Maya C. Hummel; Piano—A. Prelude op. 28, No. 22 (Chopin), B. Rhapsodie Hongroise No. 2 (by request) (Liszt), Miss Zdenka Buben; Vocal—A. Nol Sai (Guercia), B. Spanish Love Song (Chaminade), C. Laughing Song from "Manon" (Auber), Miss Arena Torrigino; Violin Solo—Faust-Fantasia (Sarasate), Mr. Otto Rauhut; Vocal—A. Long Ago in Egypt (Liza Lehman), B. Ah, Rendimi, Aria from "Mitrane" (Rossi), C. I Hild My Love (d'Hardelot), Mrs. Henry J. Widenmann; Fantasia "In Arte Voluptas" (For two Pianofortes), new; first time (Joseph Beringer), Miss Zdenka Buben and Prof. Jos. Beringer; Vocal—A. Waltz-Song from "Romeo et Juliette" (Gounod), B. Carnival of Venice (Benedict), Miss Irma Persinger.

Miss Eva Gruninger, a professional vocal pupil of Mrs. Carroll Nicholson, made such a brilliant success at the Orpheus Club concert, as a member of the quartet, that she was engaged as soloist for the following concert, which took place last Tuesday evening, May 27th. Miss Alice McComb, another professional pupil of Mrs. Nicholson's has been engaged as leading contralto, with the Ferris Hartman Company at Idora Park. She will make her debut tomorrow, Sunday afternoon.

MEETING OF THE KRUGER CLUB.

The monthly meeting of the Krüger Club was held at Mr. Krüger's residence, 1254 Washington Street, on Monday evening, May 26th. No circle of young and talented musicians has ever made more headway than this club under Mr. Krüger's direction. After the business of the meeting was disposed of, an excellent program was enjoyed by the many members present. Among those who participated in the program were: Chester Butler, who rendered Chopin's Nocturne in E flat with much expression and a fine singing tone; Julia Obernesser who offered Grieg's Papillon with exquisite daintiness and clear phrasing; Bonita Kingsley, who played Liszt's Rhapsodie Hongroise No. 2 with marked finish and temperament. The final numbers on the program were presented by Georg Krüger and consisted of Chopin's Nocturne, Op. 37, No. 2 in G major, Chopin's Polonaise op. 53 and Rubinstein's Etude op. 23 which Mr. Krüger played in his own artistic way thereby receiving the hearty tokens of appreciation of his enthusiastic audience.

SHORT ITEMS OF INTEREST.

Miss Christine Nielsen, prima donna of the "Hanky-Panky" company, which is now holding forth at the Cort Theatre has made a distinct impression by reason of her singularly brilliant high soprano voice which she uses with great effect in a number of arias. Miss Nielsen never fails to give credit to Mackenzie Gordon as a vocal teacher who has done a great deal for her. She was hardly here when she telephoned to Mr. Gordon making arrangements for coaching lessons during her visit to this city, and prior to her departure for Europe which will occur this summer. Here is a case of gratitude of a pupil toward a teacher to which we have referred. We are always glad to pay attention to such cases.

The music teachers of Oakland and Berkeley will meet on Sunday afternoon, June 1st at three o'clock, in the studio of Mr. and Mrs. Warren D. Allen, Berkeley, for the purpose of making plans to organize a local branch of the association. The Musical Review acknowledges an invitation with thanks, and if possible, will be glad to be represented.

When stating last week in the Pacific Coast Musical Review that the Tivoli Opera House Orchestra was the best theatre orchestra in San Francisco we did not wish to reflect on the Orpheus Orchestra under the able direction of E. M. Rosner. Indeed we have often had occasion to speak in the highest terms of the exceedingly artistic character of the personnel of that organization and also of the superior manner in which Mr. Rosner directs that ideal institution. As a matter of fact, in point of efficiency, it is impossible to have a better orchestra than that at the Orpheus. We are glad to make this announcement in justice to Mr. Rosner, whom we admire greatly.

Miss Yvonne Landsberger, violinist, and daughter of Nathan Landsberger received the first prize for violin playing at the Junior competition exhibit which took place under the supervision of the public schools last week. This young violinist is only thirteen years of age, and astonished everyone with her facility and technic.

Rae Hymson, eleven years of age, and Stephan Uncosavlovich, fourteen years old, both piano pupils of the Arrillaga Musical College under the personal direction of Vincent de Arrillaga, won first prizes at the Junior Exposition which took place under the direction of the public schools of San Francisco last week. The former played Haydn's D major sonata and the latter a Chopin valse.

Sebastian Burnett, a noted dramatic tenor, who originated the tenor role in the operatic version of the oratorio Elijah, is a visitor in San Francisco. He recently gave a very successful concert in Seattle where his artistic faculties were greatly admired.

F. D. Hawkins, who is now located in Denver and who books great artists and organizations for the Western portion of America, is in this city in the interests of the New York Philharmonic Orchestra, which will visit the Coast next season. Mr. Hawkins speaks very enthusiastically of that organization and states that the great orchestra will be here at the time of next year's California May Festival.

Roscoe Warren Lucy will present some of his most talented pupils in a piano recital, on Tuesday evening, June 3d, in the High School Auditorium, in Berkeley. Among those who will appear are Miss Mabel Button, Mr. J. R. Chadbourne, Jr., Misses Helen Clark, Margaret Darrah, Margaret Douglas, Marguerite Griffin, Alma Jensen, Ruby Jewell, Grace Jurgens, Aileen Murphy, Olive Peters, Josephine, Mary, and Louise Park and Beatrice Lucretia Sherwood.

ALCAZAR THEATRE.

There is no finer war play than "The Heart of Maryland," which is to be revived next Monday night and throughout the week at the Alcazar, with Alice Fleming and Kernan Cripps leading an augmented company. Written by David Belasco, it reveals in abundance the wizardry of his stagecraft. Viewed from an angle, it defies detection of imperfect workmanship. Its story was ingeniously conceived and is interestingly unfolded, affording opportunities for effective acting by almost every person in the cast and enabling the scenic artists and mechanics to invest their best talents in the construction of inanimate accessories. To all of which may be attributed its retention of popularity long after many plays with similar theme have been permanently retired.



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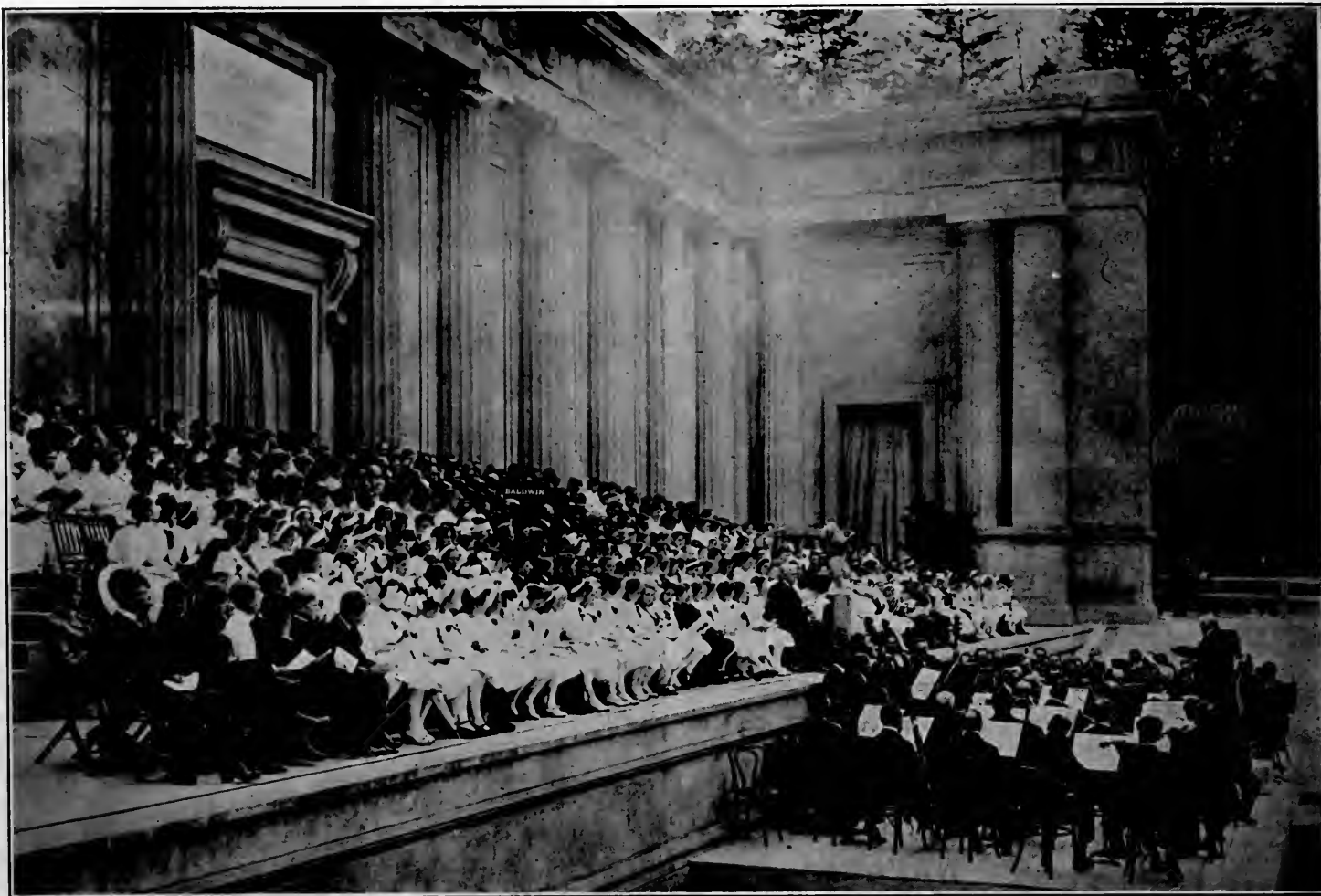
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VOL. XXIV. No. 10.

SAN FRANCISCO, SATURDAY, JUNE 7, 1913.

Price 10 Cents

THE PACIFIC MUSICAL SOCIETY GIVES CLOSING CONCERT.

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Ballroom.

By ALFRED METZGER.

The Pacific Musical Society gave the closing concert of the season 1912-1913 at the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, May 28th. The influence and growth of this exemplary social musical organization was revealed by the large and fashionable audience which crowded the spacious room to overflowing. The program was an exceptionally well selected one appealing in part to those fond of the classic musical literature and in part to those more addicted to operatic literature. Every phase of musical art was represented and those interpreting the same were chosen from the very best element of our recognized artists. The program was started by Signor Michele Gio-

unison. We have never heard either Mr. de Gomez or Mrs. Hirschler play to greater advantage. It was a musicianly performance in every way exhibiting artistry of the most sincere and comprehensive dimensions. Another truly remarkable feature on that program was the rendition of Brahms' Gypsy Songs by a vocal quartet consisting of Mrs. B. M. Stich, soprano, Miss Fernanda Pratt, contralto, B. M. Battison, tenor, Godfrey Price, bass, and Ashley Pettis at the piano. There is a certain element of abandonment in these gypsy songs which require a singular artistic temperament to invest them with the necessary rhythmic throbbing. Whenever a body of vocalists can achieve this peculiar idiosyncrasy they have surely found the secret of the enthralling gypsy spell. When we say that the members of the quartet that interpreted these songs were successful in securing this essential effect, we surely bestow praise which can not be misunderstood. It requires genuine vocal artists to give such an interpretation, and the enthusiasm aroused by the singers was well justified. Ashley Pettis did not fail to keep the piano accompaniment within this rare artistic atmosphere.

During the evening, Mrs. David Hirschler, the retiring president, and Madame Emilia Tojetti, the incumbent president, made a few well chosen remarks adequate of the occasion. It will here not be aniss to compliment

of Giulio Minetti. Another example of gratifying ensemble work was an aria by Bach and a Menuet by Beethoven arranged as solo for violins with Orchestra accompaniment and played by Misses D. Lachman, K. Loewinsky, C. Eichen, Mrs. Z. White-Paley and Messrs. B. Sternheim and E. Johnson.

Miss Blanche Wolf successfully played a Polka by Dancs phrasing very creditably. Miss Pauline Weilheimer received hearty commendation for a neatly rendered Cavatina by Harold. Miss Dorothy Peyser put much sentiment in a pleasingly rendered interpretation of Massenet's Meditation from Thais. Mrs. B. Goldsmith, notwithstanding a slight manifestation of nervousness, revealed pronounced artistic temperament, smooth and even tone and a decidedly firm grasp of adequate technical execution. Miss Harriet French exhibited superior skill in a very musicianly rendered performance of Concerto in A minor by Accolay. In tone quality, ease of technic and adequacy of phrasing, Miss French exhibited remarkable traits of gratifying proportions. Mrs. Zelia White Paley created an excellent impression with her graceful reading of Prayer from the Jewels of the Madonna by Wolf-Ferrari and Schön



MISS DORITA LACHMAN

Who Gave a Delightful Reading of De Beriot's Scene De Ballet at the Minetti Recital.



MISS PATRICIA HIGGINS

Who Played the Piano Part of the Grieg Sonata Very Artistically at the Minetti Recital.



MISS KATHIE LOEWINSKY

Who Played the Violin Part of the Grieg Sonata With Fine Judgment.

vacchini, the operatic baritone, who is so well known from his successes with the Lambardi Company recently. He sang an aria from Massenet's Roy de Lahore and from Meyerbeer's Dinorah. His big, ringing voice was here revealed to excellent advantage, and he displayed certain artistic traits that were not so evident when he sang in opera. Gyula Ormay accompanied Signor Giovacchini in a very musicianly and artistic manner. The Pacific Musical Society Choral Section sang Barcarolle by Hans Auber and Homewards by Rhineberger under the direction of Oscar Weil. The vocal material selected for this choral section proved to be above the ordinary, and the blending of the voices as well as appropriate intonation was in the main very satisfactory. Especial attention was paid to genuine musical phrasing and no doubt the unquestionable skill of Mr. Weil was responsible for the accuracy of attack and the spontaneity of phrasing noticeable throughout the rendition of these choral numbers.

One of the most enjoyable performances of ensemble music which we have witnessed during this season was the reading of the Saint-Saens Sonata for Violoncello and Piano so ably executed by Victor de Gomez, cello, and Mrs. David Hirschler, piano. While we are not ready to record our enthusiasm for the composition itself, which seemed to us rather lacking in adequate contrasts of theoretical treatment and rather overburdened with themes of a monotonous similarity, we certainly can not express too much gratification over the exquisite manner in which both instrumentalists grasped the spirit of the work. That daintiness of interpretation which is such an essential factor in French musical literature was emphasized properly, and at times, when the occasion demanded, both the cello and the piano brought out dainty harp effects in delightful

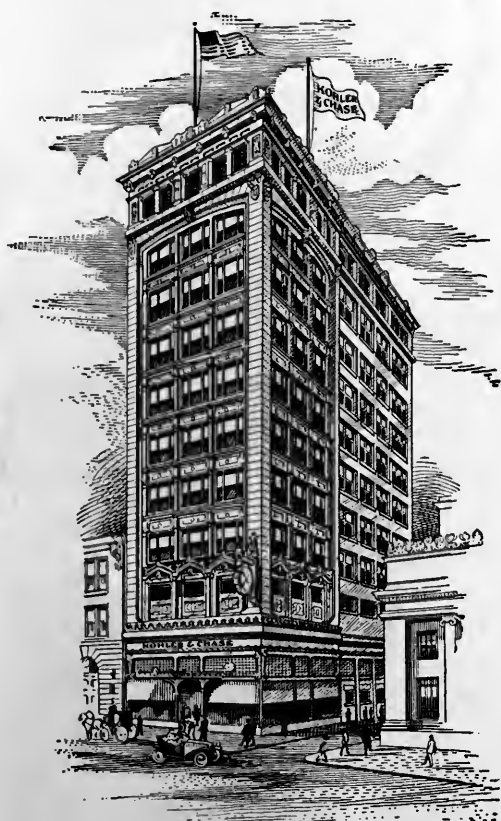
Mrs. Hirschler upon her successful administration of the Society's affairs during her term of incumbency. The artistic standard of the programs were higher than they ever were in this community. The artists engaged were selected with care as to musicianly qualifications and not as to personal influence. Notwithstanding the high standard maintained in the selection of soloists, Mrs. Hirschler, thanks to an inborn diplomacy, never created opposition to the society, but everyone whether they had an opportunity to appear before the organization or not, have a kindly feeling toward it and a sincere desire to see it flourish and prosper. We sincerely hope that Mrs. Hirschler's relinquishment of the Presidential office will not result in the relaxing of the fine diplomatic and artistic policy that has brought the society to its present era of efficiency.

MINETTI PUPILS GIVE DELIGHTFUL HOUR OF MUSIC.

Some of Mr. Minetti's violin pupils and the Minetti String Orchestra gave an Hour of Music at Kohler & Chas Hall on Thursday evening, May 29th. A large audience attended, showing the big following of Mr. Minetti and his students in this city. There was considerable enthusiasm displayed throughout the evening, every one of the players being heartily applauded for their creditable efforts. As is usual on occasions of this kind there was considerable nervous tension and a few little accidents to pupils who otherwise revealed gratifying skill and effective tuition. The Minetti Orchestra opened the program with the first movement from the Octet in E flat op. 20 by Mendelssohn. The orchestra also closed the program with Liselotte by the orchestra also closed the program with Liselotte by D'Ardelet and Love's Awakening Waltz by Danglas. This organization of clever players revealed considerable rhythmic force and excellent ensemble work. The orchestral numbers were played under the able direction

Rosmarin by Kreisler. There is quite a pronounced poetic vein in Mrs. Paley's playing.

In every recital of this character there are usually features that stand out prominently among all the others. This can be said of the Minetti concert as well as of any other of the more important events of such a nature. Among these features was the interpretation of the Grieg piano and violin sonata in F op. 8 by Miss Patricia Higgins, pianist, pupils of Mrs. Oscar Mansfeldt, and Miss Kathie Loewinsky, violinist. Miss Loewinsky revealed unusual artistic temperament that manifested itself in a pronounced sense of rhythm and vigorous interpretation of Grieg's peculiar mode of art. A big tone, brilliant technical equipment and an exceedingly intelligent grasp of the meaning of the composition characterized Miss Loewinsky's exquisite performance. Miss Higgins played the piano part excellently. She was absolutely sure of every phrase, showed a vivid understanding of the accompanist's art by being constantly in touch with the soloist, interpreted difficult passages with ease and assurance and bore herself with the grace of an experienced artist. Another pronounced feature of the concert was the decidedly brilliant execution of De Beriot's Scene de Ballet by Miss Dorita Lachman. Miss Lachman's tone is very flexible and absolutely true as far as intonation is concerned. She is exceedingly musical and her phrasing is at times invested with extraordinary beauty of sentiment. It is the individuality inherent in a performer's work that reveals genuine talent and Miss Lachman in her poetic moods displays this individual taste in a marked degree. It was the best reading of this particular Beriot work we have ever heard at a non-professional event.



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PACIFIC COAST Musical Review

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GREAT SONG FESTIVAL FOR OCTOBER.

Howard Eugene Pratt Chosen Director of the Monster
Chorus to Participate in the Festivities of the
Portola Celebration.

A festival of song by a chorus of 1000 voices will be
a feature of the California land show and of the Portola
carnival in October. The land show committee lately
announced the appointment of Howard Eugene Pratt
as musical director and started the work of gathering
the chorus that will be the musical attraction of Portola
week. Pratt is well known as a musician on both sides
of the bay, and has had long experience in choral work.

Five choral concerts will be given in conjunction with
the land show at Eight and Market Streets. The pro-
grammes will be selected in groups for the various
evenings, one programme being devoted to patriotic and
national songs, another to the ensemble works of the
old masters, another to famous old festival songs and
another to modern masterpieces. A full band will be
used to accompany the chorus.

Musicians on both sides of the bay have signified
their wish to co-operate with the land show committee
in making the festival chorus a musical event of im-
portance. Rehearsals will be called in August by Direc-
tor Pratt and the chorus thoroughly organized. Pratt
has requested that singers desiring to join in the work
communicate with him at the headquarters of the land
show, 501 Mills building. Suggestion has been made to
bring, on special days of the land show, choruses from
the principal cities of the interior as an added attrac-
tion to the concerts of the festival chorus. The com-
mittee later on will announce its plans in this connec-
tion.

BERNICE DE PASQUALI—ALDANITA WOLFSKILL CONCERT.

Program of Interesting Vocal and Instrumental Num-
bers Greatly Enjoyed by a Large and
Enthusiastic Audience

By David H. Walker.

Miss Aldanita Wolfskill, contralto, made her formal
debut at Scottish Rite Auditorium, under conditions
inviting criticism by comparison with that very great
artist, Mme. Bernice de Pasquali. Miss Wolfskill had
previously appeared and indeed is very well known in
San Francisco musical circles. Her advancement has
been such that it was desired by her friends and
patronesses, who represent a very long list of leading
society people, that she should have an evening under
formal auspices. Consequently on the evening of
Thursday, May 29, a very large audience assembled,
eager to listen and quick to applaud.

The great merits of Mme. De Pasquali were already
recognized. When the program was sent out, showing
that Miss Wolfskill was to take part in a duet with
Mme. de Pasquali, interest was very largely stimulated.
It was conceded that if Miss Wolfskill, in the duet from
Mozart's "Marriage of Figaro," fulfilled the expectations
of her musical friends, she would accomplish enough
to show that their hopes for her future were not mis-
placed. They were gratified to observe that she sang
with distinction, with taste, with fluency and that the
effect was extremely pleasing. Her voice blended ex-
cellently with Mme. de Pasquali's. Altogether it was a
very well considered bit of program making in this re-
gard, as the event effectually demonstrated. Later in
the evening, the two ladies sang a duet from Rossini's
"Semiramide"—this being the "Notte d'orror e di tor-
mento," which detracted in one way from the success of
the preceding number. Miss Wolfskill's voice was ab-
solutely certain in pitch in this duet and she was sym-
pathetic and in entire accordance with Mme. de Pas-
quali's mood, so that the balance of voices was well
considered and the audience had a very pleasing and
a very delightful duet to listen to.

Apart from these two duets, Miss Wolfskill sang the
following "A Bowl of Roses," "The Song My Heart's a
Singing," "Irish Love Song." To be entirely frank, Miss
Wolfskill's singing shows merits and defects. She has a
troublesome tremolo, which however, is not a perma-
nent fault as it can be overcome by continued atten-
tion. Her voice is variable, that is it varies in qual-
ity. It is sometimes extremely beautiful; at others it
is less satisfactory, even in the same compass. The
very richness of it at times shows that it has very
pleasing possibilities. Then there is a certain earnest-
ness of singing and general good judgment in phrasing,
which must surely be commended strongly.

The audience was made up of musical people, who ap-
plauded very heartily and spontaneously. It was their
judgment that Miss Wolfskill made a decided hit. I
had the pleasure of hearing her a little earlier at the
Pavilion where she sang under the baton of Perlet.
The Scottish Rite Auditorium appearance was much
more successful than the one in the Pavilion. Miss
Wolfskill has a very pleasing personality, which adds
to the effect of her vocalism. She is able to please an
audience. And it appears probable that she will win

An Extraordinary Editorial Announcement



FEELING that the musical activities of the Pacific Coast are such as to
require the attention of the entire musical world, and knowing that
the influence and circulation of the Pacific Coast Musical Review is
restricted to this far Western Territory, the Editor of the Pacific
Coast Musical Review accepted on March 1st of this year, the posi-
tion as San Francisco representative of the New York Musical Cour-
ier, undisputably the greatest musical weekly in the entire world.
Since March 26th, there have appeared in the New York Musical
Courier letters from San Francisco every week extending on the average over a page.
These letters have set forth the activities of local musicians as well as those of students
and have given to the world an idea as to our musical growth.

The Musical Courier's San Francisco Office—With the establishment of the San
Francisco office of the New York Musical Courier the musicians of this territory have
now an opportunity to reach not only every corner in their own Pacific Coast through
the Musical Review, but also they are able to reach every corner in the entire musical
world through the New York Musical Courier, the largest circulated, most brilliantly
edited and most influential musical journal in the entire world. In order that our mu-
sicians are kept in contact with the musical world in general, they should subscribe
for the New York Musical Courier in the same generous manner as they have done in
the case of the Musical Review, and they will find that while the price is more than that
of any other publication devoted to musical news, the paper itself is correspondingly
superior to any other musical journal. The Musical Courier has especially pro-
gressed in the last few years, and will be found indispensable after careful reading.

The Editor of the Pacific Coast Musical Review will be glad to accept subscrip-
tions or advertising patronage for the Musical Courier from all those interested in a
great musical journal. The office is at Rooms 1009 and 1010 Kohler & Chase Build-
ing, Telephone 5454. The Musical Review has already made the necessary plans,
which will presently be consummated, to open regular offices in Oakland, Los Angeles,
Portland and Seattle (some of which offices already exist) and the Musical Courier
office will be combined with the Musical Review office in any of these localities, if prac-
ticable. In this manner the Musical Courier, like the Musical Review, will be thor-
oughly in touch with the inner musical life of the Pacific Coast and its representatives
will have an opportunity to present the news to the New York paper in its most attrac-
tive colors. With the impending exposition, this service will be of great value.

Two Separate Institutions.—The Pacific Coast Musical Review and the Musical
Courier will not combine. They will continue to remain separate institutions. Only
the need of the Pacific Coast for universal exploitation of its musical activities has
inspired the Editor to give the Pacific Coast musicians this great chance to enter the
world-field in music. In this he has shown his interest in the musical welfare of the
Coast even to the possible creation of competition by an Eastern paper. But the Pa-
cific Coast Musical Review, through twelve years of constant efforts in behalf of music
on the Pacific Coast, has established itself sufficiently in the confidence and good
graces of our people to gladly welcome competition, even to such an extent as to lend
it actual support. Trusting that our friends will assist us in making this Musical
Courier office as successful as they have in making the Pacific Coast Musical Review
a permanent institution we will promise to continue working in their interests un-
selfishly and fearlessly.

Joint Advertising and Subscription Rates.—In order to benefit both Pacific Coast
and Eastern artists who desire to reach the entire musical world, the Pacific Coast
Musical Review and the Musical Courier have agreed upon a joint advertising and
subscription rate. In this manner artists who desire to visit the Pacific Coast may
reach all teachers, students, musical clubs, managers and in fact everyone interested
in music in this territory through a joint advertisement in the Musical Courier and the
Musical Review. Pacific Coast artists who desire to secure bookings in the East or
reach definite sources that might interest themselves in their career, can get the ad-
vantage of a joint advertisement through the columns of the New York Musical Cour-
ier, the largest circulated musical journal in the world. Musicians and students who
desire to get the musical news of the entire world can do so by securing a club sub-
scription for the Musical Courier and the Musical Review. Further particulars regard-
ing these joint rates will be published in subsequent issues of this paper. This agree-
ment between the Musical Courier of New York and the Pacific Coast Musical Re-
view has been made in order to give artists every opportunity to reach every corner
of this country, and thus increase concert attendance in a manner to benefit musical
taste and musical culture.

ALFRED METZGER,

Editor and Publisher Pacific Coast Musical Review.

much success, greater than she has yet achieved.

Miss Wolfskill was surrounded by a group of very
clever people, at the head of whom was Mme. de Pas-
quali, this very great artist triumphed over all diffi-
culties, gave her hearers a wealth of velvety tones, an
example of splendid phrasing, and was, in fact an ex-
emplification of bel canto throughout an evening in
which she sang a grand aria from the "Huguenots" by
Meyerbeer; in a group of classics of the 16-17 centuries,
including selections from Scarlatti, Selvaggi and a num-
ber of Mozart-Drouet, a song from "Le Cid" by Masse-
net, a song by Tschaiakowsky. To these must be added
a group of old Irish songs which were sung so emotion-
ally and so beautifully that the oldest concert goers
found in them new beauty and felt novel and heretofore
unexperienced pangs. Then there were more songs
by Spross and by Cadman. The De Pasquali program
was concluded with the singing of "Thou Charming
Bird" from the "Pearl of Brazil," which was given with
great splendor.

Herman Martonne, violinist, who played the "Rondo
Capriccioso" by Saint-Saens cleverly, and also several
obligatos; and Brooks Parker, flutist, and Mrs. Romaine
Hunkins, accompanist, added to the success of the oc-
casion. Mr. Parker played an obligato to the "Pearl
of Brazil" number.

The pupils of Mr. and Mrs. Nathan Landsberger gave
two interesting programs at the residence of their teach-

ers, 2419 Webster street, on Sunday afternoon, June 1st
and on Wednesday afternoon, June 4th. On both oc-
casions, the students showed remarkable training and
the programs proved far more interesting than is usual
on such occasion. At the first event the juvenile pupils
appeared and acquitted themselves creditably in the
following interesting program: Melody in F (Violin)
(Rubinstein), Master Lloyd McHegan; A valanche
(Piano) (Heller), Miss Therese Joseph; Spring Song
(Violin) (Mendelssohn), Miss Stella Nicole; La Lison-
jera (Piano) (Chaminade), Mr. Joseph Lewis; Gavotte
(Violin) (Bohm), Miss Yvonne Landsberger; Nocturne,
op. 9, No. 2 (Piano) (Chopin), Mr. Marion Lippman;
(a) Souvenir (Violin) (Drdla), (b) Kulawiak (Violin)
(Wieniawski), Miss Nina Lederer; Siren's Fairy Tale—
Duet for Two Violins (E. Newman), Miss Blanche Rou-
leau and Mr. Landsberger. At the second recital more
advanced pupils were introduced and they delighted a
large audience with the following well selected instru-
mental works: Siren's Fairy Tale—Duet for Two Violins
(E. Newman), Miss Blanche Rouleau and Mr. Lands-
berger; Scene de Ballet (De Beriot), Master Jordan
Martinelli; Concerto No. 7 (De Beriot), Miss Alice Levy;
(a) Waltz—Serenade (Drdla), (b) Minuet (Beethoven);
Miss Yvonne Landsberger; Polonaise A major (Wieniawski),
Miss Blanche Yorkthelmer, at the piano; Florence Yorkthelmer;
Hejre Kati (Hubay), Miss Alice Davies; Chaconne (Vitali), Miss Blanche Rouleau.

SHORT ITEMS OF INTEREST.

Considerable has been written lately of the first performance of Czerny's arrangement of the Semiramide Overture in America or California. In justice to the Notre Dame Conservatory of Music in San Jose we desire to state that this arrangement was played at the College of Notre Dame as early as June 3d, 1884, as part of the Commencement Exercises program. Since that time it has been played from time to time and at the end of last year it was selected for the commencement exercises of this year which will take place on June 25th. Even before then this Overture was presented at the commencement exercises of the Notre Dame Conservatory as far back as 1874. Indeed we know from our personal knowledge that for some time the Notre Dame Conservatory in San Jose was the



ROBERT D. McLURE

The Successful Young Baritone Who Just Concluded Eight Recitals in Berkeley.

only institution on the Pacific Coast that made a specialty of presenting ensemble numbers for several pianos.

Miss Grace Bromfield, who recently scored such a brilliant success at her San Francisco concert, will sing a number of Italian songs at the Peninsula Hotel in San Mateo on June 17th. Miss Upham will be the accompanist and Miss Lila Van Kirk will give an illustrated travelogue.

Miss Mabel Ordway Brookover, contralto, a former pupil of Madame Isabella Marks, writes from New York to her San Francisco teacher that she has been accepted by Oscar Saenger and that she was highly commended by that distinguished pedagogue upon her voice, her tuition and her training. Mr. Saenger spoke in the highest terms of Mme. Marks' mode of teaching as applied to Miss Brookover. Here is one of those instances where a pupil shows her gratitude to her San Francisco teacher.

Mrs. Richard Rees, the well known soprano soloist, sang at the fifteenth anniversary reception of the Corona Club on May 22d. On May 1st she sang at the City Beautiful Convention in Pavilion Rink. The San Francisco Chronicle in a review of the Corona Club event had this to say of Mrs. Rees: "Mrs. Rees won much appreciation not only for the beauty of her voice, but for the fact that she sang in ten languages."

The Oakland and Berkeley Music Teachers organized at the residence of Mr. and Mrs. Warren D. Allen last Sunday afternoon, June 1st as a branch of the California Music Teachers Association. About twenty or thirty prominent teachers were in attendance and among the more important matters disposed of was the nomination of Alexander Stewart as President and Mrs. Camille Burgemeister as Secretary. Another meeting will be held Monday evening, June 9th at Mr. Stewart's studio in the Maple Hall Building, Oakland, when all the officers will be elected.

Mrs. Waldeck Biers of Oakland, has opened a San Francisco studio in the Wiley B. Allen Building. Beginning with today (Saturday, June 7) she will be found at this studio on Saturdays from eleven to five o'clock. Mrs. Biers is one of the most successful vocal teachers in the Bay cities. She has a large class in Oakland and her increase of San Francisco students necessitated this San Francisco studio. Mrs. Biers is also an excellent lyric soprano.

The pupils of Miss Stella Howell, gave a delightful piano recital at 3000 Harper Street, Berkeley, on Friday evening, May 30th. The following clever students participated in this event: Morva Atthowe, Virginia Gligax, Gladys Batten, Berenice Chaquette, Beresford Atthowe, Mary Stead, Dorothy Mattison, Irene Estrada, Helen Bugg, La Verne Cox, Gladys Shelley, Allie Crane, Adalene Lewis, Eva Ozouf, Helen Attison, Isabel Allison. A very interesting program was successfully rendered.

The Pacific Coast Musical Review is in receipt of a postal card from Miss Edna M. Wilcox who recently left for Paris to continue her studies. Miss Wilcox

states that she has arrived safely and that she finds Paris exceedingly interesting. Although having met many of the teachers, she had at the time of her writing not yet decided with whom to study. She will, however, be certain to choose one of the most famous masters.

The Northern California Chapter of the American Guild of Organists announces a series of organ recitals to be given during June and July as follows: June 8th, Dr. H. J. Stewart at the First Congregational Church in San Francisco; June 15th, Mrs. Augusta Lowell Garthwaite, at the First Baptist Church, Oakland; June 22d, Benjamin S. Moore, at the First Unitarian Church, San Francisco; June 29th, Wallace A. Sabin, at the first Baptist Church, Oakland; July 6th, Uda Waldrop, at St. Luke's Church, San Francisco; July 13th, Warren D. Allen, at the First Baptist Church, Oakland. The recitals will commence at three o'clock in the afternoon. Admission will be free, but a silver collection will be taken.

Adolf Wilhartitz, the Dean of Los Angeles teachers and pianists, left for Europe on Tuesday, June 3d and he expects to remain for about three months. Mr. Wilhartitz is one of the most popular members of the profession we ever came across and his cheerful disposition and extremely kind and generous nature attract to him hosts of friends and admirers.

Mrs. Francis Martin Edwards, a former pupil of Mrs. Oscar Mansfeldt and now an active piano teacher in San Anselmo, introduced five of her pupils at her studio on Saturday afternoon, May 31st. Throughout the program it was noted that the pupils played with an unusually fine tone, which is ordinarily not expected in very young players. In no instance did a player's memory fail and the whole program was carried out with such finish that it was difficult for some to believe that less than two years instruction had been given each pupil. The program was as follows: Vaterländisches Lied (Grieg), Perce Neige (Tschalkowski), Ethel de Villafranca; Solfeggietto (Bach), Octave Etude (Czerny), Louise Chelini; Andantino (Haydn), Hexensprünge (Ludvig Schytte), Marjory Clemenson; To a Wild Rose (MacDowell), Souvenir de l'Exile (Concone), Ethel de Villafranca; Vacherlied (Grieg), Alumbblatt (Grieg), John Drew; Matines (Concone), Tarantella (Concone), Agatha Drew; La Gazelle (Paul Duclelle), Louise Chelini; Elfentanz (Grieg), John Drew; Marche Grotesque (Friml), Majorie Clemenson; Berceuse de Jocelyn (Gardard), Agatha Drew; Prelude op 28, No. 7 (Chopin), Valse Mignonne (Sally Liebling), Ethel Villafranca.

Miss Delphine Farmer, pianist, Miss Ethel Gorman, pianist and Miss Margaret Mack, soprano, pupils of the Saint Rose Academy, corner Pine and Pierce streets, San Francisco, gave two recitals at the Academy Auditorium recently. Miss Farmer's recital took place on Monday evening, May 26th and she was particularly admired for reason of her artistic interpretation. She played the following program excellently: Rhapsodie Hongroise, No. 6 (Liszt); Preludes (E minor, A major, D flat major) Mazurka, B minor, (Chopin); scherzo, Op. 53, No. 2 (Mazurka), Idyl, op. 28, No. 4 (MacDowell), Valse, op. 34, No. 1 (Moszkowski), Le Tic-Toc-Choc "Les on Maillitins" (Couperin), Vogel als Prophet, Op. 28, No. 7 (Schumann), Le Coucou (Daquin); Erikönig (Schubert-Liszt).



MISS DELPHINE FARMER

A Skillful Piano Student of the St. Rose Academy of Music

Miss Ethel Gorman and Miss Margaret Mack gave their recital on Thursday evening May 22d and gave the following program in a manner worthy of hearty commendation by reason of the excellence of the program and the conscientious manner in which it was interpreted: Sonata, op. 13 (Beethoven); The Rose and the Lily (Metcalfe), At Daybreak (Eric Coates), Mignon (d'Hardelot); Prelude, B major (Chopin), Etude, G flat major (Chopin), Ave Maria (Gounod), Grillen, Op. 12, No. 4 (Schumann), Feuerzauber (Wagner-Brassin); Were My Songs with Wind Provided (Hahn), Carolo ben (Giordani), Berceuse (Gounod); Scherzo, Op. 16, No. 2 (Mendelssohn), Liebestraum, No. 3 (Liszt), Rondo Capriccioso (Mendelssohn).

Robert D. McLure, baritone, pupil of Mackenzie Gordon, has completed a series of eight Sunday evening recitals at the Shattuck Hotel in Berkeley. The success of the concerts in April prompted the management to extend Mr. McLure's engagement through the month of May and a series of highly interesting programs followed. The type of songs rendered at these affairs is evident from the program of Sunday evening, May 25th: A Border Ballad (Cowan), My Dreams (Tosti) Invictus (Bruno Huhn), Exhortation (Will Marion Cook), When L was Page from Falstaff (Verdi).

Hother Wismer, the well known and very successful violinist and teacher, introduced a number of his students at Sorosis Club Hall on Thursday evening, May 29th. Owing to the many other attractions which occurred during that evening, it was impossible for us to secure a detailed account of the proceedings. However, we hear from some of those who attended that the students did credit to themselves as well as to their efficient teacher. The program was as follows: Romance op. 9 (Arthur Foote), Zigeunerweisen (Sarasate), Miss Lillian Devendorf; Sonata in F major (Tartini), Miss Katherine Hundley; Andantino (Martini-Kreisler), Tarantella (Lauterbach), August Wiebalk; Violin concerto in A minor (Bach), Miss Georgia Daughterty; Violin concerto No. 8 (Spohr), Miss Lillian Devendorf; Meditation from Thais (Massenet), Minuet in D major (Mozart), Miss Katherine Hundley. Mrs. Robert M. Hughes and Miss Harriet Hundley were the accompanists. We heard Miss Devendorf play on other occasions and can testify to her fine artistic taste, her fluent technic, her good intonation and her smoothness of tone. She is an exceptionally skillful player.

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IAN GYPSY QUEEN" IRENE BERCSENY, Cimbale Virtuoso; Five
HURSEYS, Speed-Boys and Girls; Last week Daniel Frohman presents
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TIVOLI OPERA HOUSE.

"When Johnny Comes Marching Home" will be given for the last time at the Tivoli Opera House this Sunday afternoon and evening and on Monday night "The Serenade," by all odds, Victor Herbert's most tuneful work and Harry B. Smith's brightest book, will begin a brief engagement. "The Serenade" has always been a favorite comic opera in this city, since it was first sung by Alice Neilson and the famous Bostonians at the Baldwin Theatre, and its melodies are as bright and fresh now as the day they were written. The cast will include all of the favorites of the Tivoli company, with the addition of John R. Phillips, the well-known lyric tenor whose work in "The Alaskan," "The Chocolate Soldier," "Bohemian Girl" and "Rose of Panama" has gained him countless admirers in San Francisco. He will make his Tivoli debut as Lopez and will have a splendid chance to show his voice in that beautiful number, "I Envy the Bird." Robert G. Pitkin will have the great comedy role of the Duke of Santa Cruz and Teddy Webb will assist in the funmaking as Colombo, the broken down grand opera tenor, a part that he has played before with cheerful success. Charles E. Gallagher will be Romero, the bandit chief of the Royal Brigandage Association, Limited, and Henry Santrey, who has made such a hit as "Johnny," will again shine vocally as Alvarado, the barytone of the Madrid Opera whose serenade forms the motive of the opera. Rena Vivienne will have a genuine prima donna role in Yvonne, the premiere danseuse from Madrid, and Dolores, the Duke's ward, who is in love with Alvarado through the influence of his song, will be sung at alternate performances by Ilon Bergere and Sarah Edwards. Stella De Mette, the sterling contralto, will be the Mother Superior and Oliver Le Noir, Robert C. Ryles and others will complete the cast. The large and excellent chorus will have much important work to do in "The Serenade" and the production under the experienced direction of Edward P. Temple, will leave nothing to be desired. The big orchestra, under the leadership of Hans S. Linne, will do Herbert's delightful music full justice. The only matinees at the Tivoli are given Saturday and the prices, as always are popular. "Iolanthe," the beautiful Gilbert and Sullivan fairy opera, will follow "The Serenade" at the Tivoli.

FERRIS HARTMAN AND COMPANY AT IDORA PARK.

The summer opera season began at Idora Park last Sunday afternoon with a presentation of the well known musical comedy "The Three Twins." The management of Idora Park showed excellent judgment in its selection of the company which includes that sterling comedian Ferris Hartman and a number of very capable members of the cast. The performance in itself is more interesting from the standpoint of amusement and entertainment than the one of serious musical proportions. The company is exceptionally efficient in vocal material and histrionic accomplishments. There were over two thousand people in attendance last Sunday evening when the writer witnessed the performance. The funny lines of the play, the clever singing and acting of the artists and the grace and appearance of the chorus combined to make the evening a very enjoyable one for the auditors, and there was plenty of laughter and applause.

Among those who were recipients of applause were Mindel Kingston World, one of the most vivacious soubrettes on the comic opera stage and a vocalist of many artistic advantages. George Ebner, a very successful comedian who understands how to make the most from a succession of comic situations, Hazel Folsom, a young prima donna with a beautiful lyric soprano voice of flexible quality and unusual height, Lawrence Bowes, a very capable singer with an exceedingly pleasing voice, Fred Snook, a character impersonator of unquestionable ability who kept things "on the jump" all the time he was on the stage, Harry Pollard, who is well known from last year's season and who exhibited that irresistible comedy vein which was so much admired previously, Alice McComb, a young debutante who possesses a very pliant contralto voice which she uses with fine judgment, and Grace Duval who also sings excellently and does the few bits of acting very skillfully. In this particular production, Mr. Hartman has not very much to do, but the little he does is accomplished with that finesse of execution and that force of personality which is such an admirable trait of this remarkable artist and which invests even an otherwise minor part with an importance that even the author could not bring out. It must be said that the production was high class in every way, scenery, costumes and stage management being one of the very best. The excellent orchestra is under the able direction of Jack Raynes.

CORT THEATRE.

San Francisco theatregoers who want to see the show which made the biggest hit in years in this city had better hurry to get tickets for "Hanky Panky," for the big Lew Field musical comedy will close its run of three weeks a week from Sunday night. Everything combines to make this show unusual and one of the biggest drawing cards San Francisco ever saw, for it contains four local favorites, the funniest girl in the world, who is just reaching the top of her fame, and a big beauty chorus which have set the critics raving. "Hanky Panky" went over with a rush the first night it was shown here and it was instantly seen that it would be a big success. It has everything to recommend it to the theatregoer, and pleases everyone. Not in years has a musical comedy provided so much laughter, due to the fact that five of the cleverest funmakers in the business are in the cast and constantly conspiring to make the audience laugh.

LA FORGE AND CASSINI IN RECITAL.

A few weeks ago Frank La Forge and Gutia Cassini gave a very successful concert in Rockford, Ill., the home of the eminent pianist-accompanist. These two artists have so many friends on the Pacific Coast that



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we believe the following article to be of much interest to all of them. The Rockford Morning Star reviewed the concert in the following manner:

For the first time the weather man turned the cold shoulder to the Mendelssohn club and sent a blizzard as a greeting to their most popular artists who appeared in the concert of last evening at the Second Congregational church. However, the auditorium was quickly filled at an early hour by an audience awaiting the program with eager expectancy, and few vacant seats remained. The artists were Mr. Frank La Forge, pianist, and Gutia Cassini, cellist. Words fail adequately to express the significance of the concert to the great audience, which listened in breathless attention and applauded and recalled. It was more than the assembly of those who

appreciate an opportunity to hear great artists and who love the noblest and best in art; it was more than the assembly of a musical company desiring entertainment and finding their ideals of musical interpretation fully satisfied. It was all these and yet more, for when Mr. La Forge stepped into the concert room last evening—the artist-pianist, combining in his personality a nature strongly musical, an interpreter of marked refinement, and the artist in the full glory of achievement, wonder that the audience in prolonged applause did the pleasure of hearing him in his splendid numbers. They might first welcome the Rockford boy and then honor him as the world's artist.

(To be Continued.)

PACIFIC MUSICAL SOCIETY PRESENTS CLASSIC GEM.

Although somewhat late in the day we believe it to be of interest to our readers to publish the following interesting article which appeared in the Chronicle on May 15th.

Though the Pacific Musical Society will formally close its season with an evening concert on May 28th, the final morning recital took place May 14th in the ballroom of the St. Francis Hotel. Whatever may be in prospect for the coming event, the society may still feel that it goes out with full honors in the presentation of its programme of yesterday morning. Nothing during the season in this organization has been of higher standard nor more ably executed, and a most gratifying work was a septet in D minor by Johann N. Hummel, who flourished from 1778 to 1837, and, without looking at



CARL E. ANDERSON

The Exceedingly Active and Successful California Tenor

his biography, one knew he had been under Mozartian influence, though not to say that Hummel lacks individuality. To the contrary, his septet is one of the most deliciously original and harmonious of compositions, and each detail of its beauty was brought out with force and finesse by a clever ensemble of players whose unified work yesterday morning might be a fitting example for some of the other more ambitious organizations of the city.

The participants were Miss Carolyn Augusta Nash, piano; Elias Hecht, flute; Astorre Lombardi, oboe; F. E. Huske, horn; Nathan Firestone, viola; W. Villalpando, violoncello, and L. J. Prevlatl, contrabass. The preponderance of winds over strings completed a diversification of tonal effects which were mellow and indescribably soothing as compared with the usual sounds emanating from strings in the lead, while the work of Miss Nash, the pianist, was far above the average both as to her facility and clearness of touch and her power in sustaining the tempos and holding all players to clean attacks and one voice throughout the entire composition of four long movements. Musically the septet was a gem in every respect and an unqualified delight to the attendance, which was large and of a thoroughly musical personnel. Moscheles, a contemporary of Hummel, was represented also on the programme, through a duet for two pianos, "Homage a Händel," played by Miss Adele Davis and Miss Eva Deutsch. Mrs. Ruth Waterman Anderson sang a group of songs including Sidney Homer's "Requiem," "The Pine Tree" (Mary T. Salter) and Schumann's "Waldesgespräch." She was accompanied by Miss Clara Lowenberg.

OTTO RAUHUT'S PUPIL RECITAL.

The pupils of Otto Rauhut, the well known violinist, gave a violin recital at Native Sons Hall on Monday evening, May 26th. A large audience taxed the seating capacity of the hall and by frequent outbursts of applause revealed its interest in the pupils as well as its pleasure derived from the performance. The program began with Symphonie Petite in F major played by Miss Katherine Behrmann, Donald McKee, Miss Cecil Rauhut and F. T. Lucas. The four young violinists played well together and their tone blended exceedingly satisfactorily. Their intonation, too, was very pleasing. Eugen Brandlein, played Fantasia Pastorale by Sinelee, with pliant tone, correct rhythm and excellent expression. He also displayed fine memory. F. T. Lucas played Romanza op. 4 by Heitsch in very pleasing intonation, a limpid tone and with excellent bowing. Miss Katherine Behrman gave a very spirited interpretation of De Berliot's Concerto in A minor displaying fluent technique and especially clean double stopping. Miss Cecil Rauhut and Donald McKee gave a delightful demonstration of ensemble work both as to rhythm, blending of tone and expression in their reading of Otto Hubl's Concertino for two violins and piano.

Gondolero in G minor was ably interpreted by Mary Julia Crocker, Gladys Shoemaker, Henry Ankele, Eugen Brandlein, and Sylvan Moise. Donald McKee aroused well justified enthusiasm with a brilliantly rendered interpretation of Wienlawski's Legende. Gladys Shoemaker distinguished herself with a skillful reading of Air Varie by Rieding. Miss Cecil Rauhut revealed unusual talent, facile technique and pronounced musicianship with her splendid interpretation of Vieuxtemps' Ballade et Polonaise. The program was concluded with a charmingly interpreted valse entitled "Encore" by De Saxy and played by Miss Katherine Behrmann, Miss Jeanette K. Bertheau, Miss Cecil Rauhut, Mary Julia Crocker, Gladys Shoemaker, Cordes W. Ankele, Henry Ankele, Eugen Brandlein, Donald McKee, F. T. Lucas, Sylvan Moise and

G. Schwarz. Mr. Rauhut has every reason to feel gratified with the work done by his students. All the solos were played by heart and no hitch appeared anywhere.

KOHLER AND CHASE MUSIC MATINEE.

True to its fixed policy to give only the very best at the regular weekly Music Matinees given under the auspices of Kohler & Chase, the management of these events announces the engagement of Herbert Riley, the well-known cello virtuoso, as soloist at the Matinee on Saturday afternoon, June 7th. Mr. Riley is well known to the readers of the Pacific Coast Musical Review, having been constantly in the eye of the public ever since his advent in this community. Mr. Riley is one of the ablest artists ever locating in this city. He has made hosts of friends and admirers by reason of his exquisite tone and remarkable technique and also because of his judicious and intelligent interpretation. On this occasion he will play works by Richard Strauss, Grieg, Bach and Van Goens. The instrumental works which will be interpreted on the Knabe Player Piano and the Pipe Organ will be in full accordance with the otherwise high class atmosphere of this program, which will be complete as follows: Prelude op. 3, No. 2 (Rachmaninoff), Knabe Player Piano; Sonata Op. 6 (Richard Strauss), Sonata in A minor op. 36 (Grieg), Mr. Riley, with Kohler & Chase Player Piano accompaniment; Arabesque op. 61 (Chaminade), Knabe Player Piano; Air on the A string (Bach), Scherzo op. 12, No. 2 (Van Goens), Mr. Riley, Miss Buckley at the Grand Piano; Selection, Pipe Organ.

SEBASTIAN BURNETT, DRAMATIC TENOR.

It is seldom that an American achieves great success on the operatic stage. The American voice has been said by the greatest masters to be cold, emotionless, hard, and past cultivation for quality necessary for highest achievement. Mr. Burnett has surmounted these difficulties. He first became recognized as a great operatic singer in Berlin several years ago, and still later in Paris. Not turned from his ambition by flattering notices accorded him by the greatest critics of the continent, he renounced fame temporarily and continued his studies. At last, after reaching a point where the greatest teachers of Europe told him they could do no more for him, he turned his attention to opera as a professional singer, and recognized as a foremost artist abroad, has returned to America to take his place among the foremost stars of the American operatic stage. Mr. Burnett formerly made the Pacific Coast his home, and is determined that the Coast shall know him in his triumphs first. Hence his tour of the western slope this season.

Sebastian Burnett is the pupil of M. Jean de Rezze, first master of vocal culture, and studied dramatic art under M. Isnardon, foremost in his profession. Reper-



SEBASTIAN BURNETT

The Distinguished Dramatic Tenor Who is Spending the Summer in San Francisco

toire of Italian opera, Mr. Burnett studied with that superb orchestra leader, Lombardi of Florence. Mr. Burnett possesses an exceptional dramatic temperament. His notes are full and ringing. His dramatic and poetic sense have been pronounced particularly subtle. His high notes are wonderfully brilliant, and his entire register, including a rich baritone, has a timbre seldom heard in the greatest voices of the world. In addition to his rare vocal and dramatic gifts, Mr. Burnett possesses perfect diction, singing with marvellous facility and distinction in English, French, Italian and German.

Mr. Burnett is now on a visit to San Francisco and will teach during his three months stay. His studio is Room 901 Kohler & Chase Building, where he can be seen on Wednesdays and Saturdays from 12 to 4 only.

ALCAZAR.

What promises to be the most brilliant season in Alcazar history is to commence next Monday evening, when Leo Ditrichstein, the noted actor-author, will

appear in David Belasco's greatest comedy production, "The Concert," in which he will be aided by three prominent members of his original support, Isabel Irving, Cora Witherspoon and Madge West, with Alcazar players completing the cast.

Mr. Ditrichstein and the Misses Irving, Witherspoon and West have come direct from the Belasco Theatre, New York, where "The Concert" closed its third consecutive year as a high-price attraction in that city and on tour. Notwithstanding the extraordinary expense of obtaining the play and its principal interpreters, the Alcazar management will adhere to regular admittance rates, which are fifty per cent less than those which were charged for the privilege of witnessing the same performance in this city a few months ago.

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CHRISTINE MILLER TRIUMPHS AT NORTH SHORE FESTIVAL.

At the opening concert of the North Shore Festival at Evanston, Ill., on May 26th, Miss Christine Miller achieved another personal triumph in her work in the "Messiah." This was her second consecutive appearance at this Festival, and her tenth engagement in Evanston within six years. The Chicago critics spoke in the following glowing terms of Miss Miller's splendid work at the Festival.

Glenn Dillard Dunn in the Chicago Daily Tribune: "Miss Christine Miller, with vocal means no less ample and beautiful, added to the contralto solos the potent appeal of resourceful art and sympathetic personality."

Eric Delmarter in the "Inter Ocean": "Miss Miller's oratorio sense is unerring. Her striking success in this field is testimony to her ability. Certainly no more eloquent, no more beautifully toned interpretations of this classic music are given us by any contraltos. The first aria, "O thou that tellest"—which, by the way, suggests that Handel had in mind one of these huge alto organs, and not a contralto—was admirably sung, its superb musicianship of phrase and nuance being equaled by its enunciation. "He was despised" was the solo gem of the performance."

Felix Borowski in the "Chicago Record Herald": "Miss Hinkle and Miss Miller also accomplished excellent work, and the latter interpreted "O Thou That Tellest" with beautiful tone and feeling."

Karleton Hackett in the "Chicago Evening Post": "Miss Christine Miller sang beautifully, every word coming to us with a tone color lovely in itself and full freighted with the spiritual message. 'He Shall Feed His Flock' in place of being a study in contralto lugubriousness, was a word of hope and comfort, making us realize the vitality of these wonderful old arias, if only the singer have the imagination to enter into the spirit and the skill to bring it out."

Charles E. Nixon, in the "Daily News": "Christine Miller is one of the notable figures of oratorio in this country, and her appearance on this occasion indicated that her power is still approximately perfect for this style of singing. A graceful and ingratiating presence, enforces the charm of her finely patterned musicianship. Her success in the pitiful plea, 'He Was Despised,' was certainly one of the great features of a night notable in music."

Edward C. Moore, in the "Chicago Daily Journal": "The soloists found the size of the hall not altogether to their liking. The most artistic singer of the quartet, Miss Christine Miller, was somewhat muffled in her early utterances, recovering herself valiantly when she had solved the acoustic problems confronting her."

CARL EDWIN ANDERSON'S ACTIVITY.

Carl Edwin Anderson, Tenor, was to have wound up the season, before going to Oregon, as soloist for the Orpheus Club of Oakland, on Tuesday, May 27th, being

scheduled to sing the famous tenor aria from Donizetti's opera "La Favorita," and "Murmuring Breezes" by Jensen, but owing to a slight indisposition, he was compelled to forego this engagement. Mr. Battison kindly consenting to substitute. Mr. Anderson has, by seven years of artistic work in California, proven himself to be one of the most prominent and successful tenors on the Coast. He has been engaged throughout the State to fill solo engagements requiring the ability of a real tenor. He is endowed with beauty of voice, range and volume, and possesses that which a great many singers lack, namely, musicianship. During the past season, Mr. Anderson has filled engagements with the most of the prominent musical organizations of the State, and is now looking forward to a concert tour of the Sierra Mixed Quartet in Oregon and California. Mr. Anderson is at present soloist of St. Luke's Episcopal Church, and temple Emanu-El, both in San Francisco.

Mr. Anderson has given us excerpts from a letter received from Mr. Wilfred Glenn, Bass, who was formerly soloist in the above-mentioned churches, which may be of interest to a great many. Mr. Glenn is now in New York where he is making a large success. "As to my coming home to San Francisco—not yet awhile. Probably in 1915, for a visit. This is the town for singers, big or little; that is, if they are not too little. There is a great deal of competition here which keeps one hustling. It took me quite a few weeks to wake up, but now things are coming my way. I have had a very good season and next season I hope to be going good. Last week sang with Dan Beddoe, Tenor. As it is I have a lot of good dates this spring, in and around New York. I sing 'Elijah' in Niagara Falls, May 5th among others. Am at present singing in the Pro-Cathedral in New York. Also have a contract with the Victor people, so you will see me in the catalogue twice a month for sometime to come."

A TRIBUTE TO SCHUMANN-HEINK.

Madame Schumann-Heink is to be the principal feature of the next Maine Festivals to be given in Bangor and Portland, under the direction of Mr. William R. Chapman. The Syracuse Post Standard commenting editorially on the famous contralto had some interesting things to say on the artistic temperament and Schumann-Heink in general. "Frau Schumann-Heink," said the writer, "has never had time to develop an artistic temperament. She has been too busy earning a living and raising a family. Her name itself was acquired in sections, by consecutive marriage, and not assumed for its oddity or musical charm. She has not adopted any idiosyncracies of dress and demeanor. She doesn't make herself unbearable to those around her as proof that a special brand of clay was used in making her. She sings in any language she can sing in, whereas some of our native singers find it quite impossible to employ anything but Italian. She never looses her diamonds, carries a poodle dog, gives out sensational interviews or finds it necessary for the complete expression of her art that she should undress the part

she is singing. She not only finds America habitable all the year around and its people tolerable, but she advises young people to study here rather than abroad. She is in the neighborhood of fifty years old and doesn't seek to deny it and she is plump and doesn't do the Lillian Russell role to reduce. Schumann-Heink is solid and wholesome and unaffected and honest. Yet she is very popular. Queer that more of the great singers do not copy her eccentricities."

ORPHEUM.

The Orpheum announces for next week one of the finest programmes in the annals of vaudeville. Cecilia Loftus, the inimitable mimic will head the new bill. Since her last appearance here she has enjoyed the honor of appearing before the King and Queen of England and of having been personally complimented by them. Miss Loftus is more than a mimic—she is an actress of genius. In comedy and tragedy she is equally proficient, and her versatility is exhibited by the wide range of subjects she impersonates. In each of her impressions of stage favorites she conceals her own individuality, imparting to the roles portrayed the finest details of mannerism, gesture and inflection of voice. Miss Loftus will include in her repertoire some old favorites and many new ones.

Bob Matthews and Al Shayne will appear in the tabloid fantasy, "A Night on the Bowery." Matthews realistically impersonates a drug fiend and Shayne is particularly happy as a typical Eastside Hebrew. The two contribute a number of clever and amusing songs and parodies and provide a very diverting entertainment. Harry De Coe who also comes next week is styled "The Man with the Tables and Chairs" from the fact that it is when perched on those articles of furniture that he accomplishes his most amazing stunts. He places two chair on top of a table, lays a broomstick between them, sits in another chair balanced on the broomstick. In this position he picks up and holds two heavy chairs at arms length.

Irene Bercseny, a beautiful Hungarian girl known to the stage of "The Hungarian Gypsy Queen" will make her first appearance in this city. She is a Cimbal Virtuoso. Little is known of this instrument in this country but in Hungary it is very popular. In appearance it resembles the xylophone, but in its tone is very different. "The Hungarian Gypsy Queen" is assisted by the violin soloist, Yoska, and the combination of the violin and cimbal is very melodious. The Five Hursleys, two men and three women will give a novel and marvelous acrobatic exhibition. They have only just returned from Europe where the originality and daring of their performance caused an immense sensation.

There will be a new programme of Edison Talking Moving pictures. Next week will conclude the engagements of Arthur Hoops in Percival Knight's one-act drama "Detective Keen;" Bogert and Nelson and the dame Olga Petrova. Madame Petrova is providing a tremendous sensation and one of the greatest hits the Orpheum has ever known.



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SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
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Price 10 Cents

BACH FESTIVAL A GREAT SUCCESS.

South Bethlehem, May 31, 1913.

The eighth Bach Festival was held at Lehigh University yesterday and today, with music lovers in attendance from fourteen states and several foreign countries. The Bethlehem Bach Choir, under Dr. J. Fred Wolle, Conductor, rendered the St. Matthew Passion at two sessions yesterday and the Mass in B Minor today. Nearly 350 singers took part, including 215 members of the Bach Choir who have studied the music of Bach for many years, and a children's chorus of 100 who joined in the beautiful chorales, in which the audience also rose and took part. The solo parts were sung by Miss Grace Kerns, of New York, soprano; Mrs. Florence

Unique interest is attached to these Bach Festivals, which have made the Bethlehems an American Bayreuth. The Bach movement in this country was started by Dr. Wolle in Bethlehem fifteen years ago, and has been marked by notable presentations in 1900, 1901, 1903, 1904, 1905 and 1912. While there is a great interest in Bach in Germany, no such elaborate festivals are held there as take place in the Bethlehems. The two massive works sung here at this festival were first rendered in their entirety in Bethlehem. The Mass has been sung by the choir a half dozen times, so that despite its great technical difficulty, the singers here give it with an understanding and a degree of perfection that is remarkable. Up to last year the Bach Festivals were given in the Moravian Chapel in Bethlehem. They were interrupted in 1906 when Dr. Wolle was called to the Chair of Music at the University of California. Upon his return last year, the festivals were resumed at Lehigh University.

Miss Heath. Recently she sang the role of Yum Yum in a presentation of the Mikado at the Elks Benefit performance in Santa Rosa. The Santa Rosa Republican had this to say of her: "What could have been prettier than Miss Imelda Kinslow as Yum Yum? In her sweet unaffected way, she played her part with that charm of manner that has made her a favorite off as well as on the stage, and her clear, high voice was heard to advantage in the leading role. She won all hearts and many were the compliments bestowed upon this girl, who bids fair to make a name for herself in the world of harmony." Recently she sang an aria from La Boheme for the Sorosis Club with much success.

Mrs. Albert S. Adler is the wife of a prominent physician of this city. She is also training for church



MISS IMELDA KINSLOW
Coloratura Soprano

Mulford Hunt, of Newark, N. J., and Mrs. Margaret Adsit Barrell, of Buffalo, contraltos; Nickolas Douty, of Philadelphia, tenor; Horatio Connell, of Philadelphia, and Edmund A. Jahn, of New York, basses. Forty members of the Philadelphia Orchestra assisted. Each ses-

FOUR SUCCESSFUL STUDENTS OF MISS HEATH'S.

The Pacific Coast Musical Review has frequently referred to Miss Helen Colburn Heath's excellent concert work as one of California's leading sopranos. However, our readers are not quite so familiar with Miss Heath's success as a vocal teacher. We take pleasure in referring today to four of the most successful of Miss Heath's pupils who, thanks to their efficiency, are now entering the professional field with bright prospects.



MISS HELEN COLBURN HEATH
The Well Known California Soprano and Vocal Teacher
Whose Four Professional Students Appear
on This Page.

Miss Ethel Dashwood Clark, lyric soprano, is particularly well adapted for concert and church singing. She was recently appointed solo soprano of the Fourth Congregational Church of Oakland. She possesses a fresh, clear voice of a limpid quality and an exceedingly caressing tone. She is particularly successful with her high notes which she takes with considerable ease. Her vocal accomplishments reveal the thorough musician.

Miss Claire White is the possessor of a warm, sympathetic soprano voice with a wide range, the depth of which is that of a genuine dramatic soprano. The voice is exceedingly resonant in quality. Miss White is also training for church and concert work. She sings in Trinity Church, San Francisco. Recently she sang the Cadman Cycle of Indian Songs to illustrate a lecture on the Zuni Indians given by Mrs. Colburn before the Wimoduasis Club. She received much praise for her well trained voice and the ease with which she uses it. Both Mrs. Clark and Miss White are members of the Chromatic Club of Alameda, a musical club a year old and consisting of young students. Miss Clark and Miss White sing frequently for this club, and the latter is planning to present a program of her own in the near future.

Miss Imelda Kinslow possesses a high, clear and flexible coloratura soprano. She is now preparing herself for a comic opera career. She is very industrious, very musical and quick to learn. She is now acquiring a comic opera repertoire under the supervision of Paul Steindorff and studies tone work and voice culture with



MISS ETHEL DASHWOOD CLARK
Lyric Soprano

and concert work. Her voice is a flexible and high soprano and of a very pleasing musical quality. During the recent holiday season she sang a duet with Miss Heath from Judas Maccabaeus at the Temple Beth Israel. Everyone complimented her on the ease with



MISS CLAIRE WHITE
Dramatic Soprano



MRS. ALBERT S. ADLER
Soprano

which she sang and the smoothness of her work. Having the same method of tone work as Miss Heath, the ensemble was therefore as nearly perfect as possible. All these young ladies are now sufficiently well equipped to sing professional or club and concert programs.

sion of the festival is announced by the trombone choir, which plays chorales from the lofty tower of Packer Memorial Church, overlooking the University Campus. In its springtime garb, the stately campus of Lehigh, on the slope of South Mountain, presents a scene of rare beauty.



GEORGE W. PINER
Voice

George W. Piner and the Steinway



Berkeley, Cal., June 22, 1911

Sherman, Clay & Co.,
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Gentlemen:

I have recently returned from Europe after having spent six years abroad, as a student and later in my Art, as a tenor lyric-heroique. While preparing for the Oratorio and Concert under Wm. Shakespear, of London, and for the opera under Edouard de Reszke of Paris and Warsaw, also during my stay in the foremost cities of Europe, I found nothing in the Piano line to compare with the Steinway, and having formerly served my trade as a piano builder, tuner, etc., I took the keenest interest in all rivals claiming equal merit.

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Sincerely yours,

George W. Piner.

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TEN THOUSAND DOLLARS FOR AMERICAN OPERA.

Interest has been aroused in musical communities throughout the country by the announcement of a \$10,000 prize opera contest put forth by the National Federation of Musical Clubs. As the most significant effort to encourage the writing of a great American opera, this offer contemplates a permanent effort toward the establishment of an American school of opera. In charge of the arrangements of the competition is the American music committee of the federation of which Mrs. Jason Walker is chairman. The latter and Mrs. William H. Jamison of Los Angeles, vice-president of the Western district of the federation, are in New York arousing interest in the competition among musical bodies. The plans entail a censorship of libretti which will discourage the portrayal of sordid and vicious subjects, and an important feature of the contest will be the disqualification of such submitted operas as contain unnecessarily free sentiments.

The competition is open only to composers and librettists who are citizens of the United States. The prize money has already been raised by the citizens of Los Angeles, where the winning opera will be produced in June, 1915. A \$40,000 production has been promised at the time of the ninth biennial festival of the National Federation of Musical Clubs, which will be held in Los Angeles simultaneously with the Pan-American exposition. The contest is declared already open, and manuscripts must be submitted between July 1, 1914, and August 1, 1914. The rules further demand that submitted operas must not have been published nor have had public performance. All scores must be anonymous composers signing with an identification mark and sending with manuscripts a sealed envelope containing name, mark, address and birthplace.

The libretto must be in English and the text, either original or translated, worthy of the sponsorship of the National Federation of Musical Clubs. Preference will be given to American characters. A jury of recognized authorities will be chosen. The federation reserves the right to produce the prize opera for the first sixty performances without royalty, such performances to take place within twelve months of the first performance. Thereafter the federation will relinquish all rights to the opera. All scores must be sent by express, charges prepaid, to the Illinois Trust Safe Deposit Company, Jackson and La Salle streets, Chicago, Ill., for Mrs. Jason Walker, chairman of the American music committee, where they will be held until given to the judges. The federation promises all protection to manuscripts, but will not be responsible for insurance or other expenses connected with the manuscripts, except the transfer to and from the judges. Notification of intent to enter the contest should be mailed to Mrs. Jason Walker, 110 South Michigan avenue, Chicago, Ill.

On the committee also are David Bispham, Mrs. Emerson H. Brush, Mrs. David A. Campbell and Mrs. E. T. Tobey. It is planned that a similar contest be held every four years and it is agreed between the federation and the citizens of Los Angeles that as long as the latter city raises \$10,000, and sufficient sums for an adequate production, the federation will hold its alternate biennial festivals in that city.

Mrs. Walker makes the statement: "We have no desire to appear prudish, but we are opposed to the stage presentation of vice, whether in the name of art or not. We believe the public to be weary of this flouting of questionable themes and that it is time to insist upon the portrayal of the pleasanter things of life."

Among the details of the coming Music Teachers' Convention in this city in July will be a symposium in which six or eight speakers will take part, each talking about ten minutes. Much of the personal experiences will enter into this, as the teachers will tell of the special and most important features in their own work. The prominent cities of the State will be represented at the convention, and interesting numbers will be furnished by San Diego, Sacramento and Los Angeles. The latter city will send two musicians, who will appear in joint recital—Warren Spencer, pianist, and Anthony Carlson, vocalist. Chamber music and chorals are being arranged for, the latter branch of music to have exposition through Paul Steindorff and Percy A. R. Dow.

PEOPLE'S PHILHARMONIC ORCHESTRA.

San Francisco music lovers are impatiently awaiting the next Philharmonic concert. The committee in charge of arrangements had planned for an early date, but owing to the crowded condition of the month's music calendar, it has been decided to give the concert during the last week of June and so avoid conflicting dates. Herman Perlet, director of the orchestra, declares that while his men are not yet perfect in their coming programme, the extra week or so of rehearsal will give added polish to the final achievement. The

An Extraordinary Editorial Announcement



FEELING that the musical activities of the Pacific Coast are such as to require the attention of the entire musical world, and knowing that the influence and circulation of the Pacific Coast Musical Review is restricted to this far Western Territory, the Editor of the Pacific Coast Musical Review accepted on March 1st of this year, the position as San Francisco representative of the New York Musical Courier, undisputedly the greatest musical weekly in the entire world. Since March 26th, there have appeared in the New York Musical Courier letters from San Francisco every week extending on the average over a page. These letters have set forth the activities of local musicians as well as those of students and have given to the world an idea as to our musical growth.

The Musical Courier's San Francisco Office—With the establishment of the San Francisco office of the New York Musical Courier the musicians of this territory have now an opportunity to reach not only every corner in their own Pacific Coast through the Musical Review, but also they are able to reach every corner in the entire musical world through the New York Musical Courier, the largest circulated, most brilliantly edited and most influential musical journal in the entire world. In order that our musicians are kept in contact with the musical world in general, they should subscribe for the New York Musical Courier in the same generous manner as they have done in the case of the Musical Review, and they will find that while the price is more than that of any other publication devoted to musical news, the paper itself is correspondingly superior to any other musical journal. The Musical Courier has especially progressed in the last few years, and will be found indispensable after careful reading.

The Editor of the Pacific Coast Musical Review will be glad to accept subscriptions or advertising patronage for the Musical Courier from all those interested in a great musical journal. The office is at Rooms 1009 and 1010 Kohler & Chase Building, Telephone 5454. The Musical Review has already made the necessary plans, which will presently be consummated, to open regular offices in Oakland, Los Angeles, Portland and Seattle (some of which offices already exist) and the Musical Courier office will be combined with the Musical Review office in any of these localities, if practicable. In this manner the Musical Courier, like the Musical Review, will be thoroughly in touch with the inner musical life of the Pacific Coast and its representatives will have an opportunity to present the news to the New York paper in its most attractive colors. With the impending exposition, this service will be of great value.

Two Separate Institutions.—The Pacific Coast Musical Review and the Musical Courier will not combine. They will continue to remain separate institutions. Only the need of the Pacific Coast for universal exploitation of its musical activities has inspired the Editor to give the Pacific Coast musicians this great chance to enter the world-field in music. In this he has shown his interest in the musical welfare of the Coast even to the possible creation of competition by an Eastern paper. But the Pacific Coast Musical Review, through twelve years of constant efforts in behalf of music on the Pacific Coast, has established itself sufficiently in the confidence and good graces of our people to gladly welcome competition, even to such an extent as to lend it actual support. Trusting that our friends will assist us in making this Musical Courier office as successful as they have in making the Pacific Coast Musical Review a permanent institution we will promise to continue working in their interests unselfishly and fearlessly.

Joint Advertising and Subscription Rates.—In order to benefit both Pacific Coast and Eastern artists who desire to reach the entire musical world, the Pacific Coast Musical Review and the Musical Courier have agreed upon a joint advertising and subscription rate. In this manner artists who desire to visit the Pacific Coast may reach all teachers, students, musical clubs, managers and in fact everyone interested in music in this territory through a joint advertisement in the Musical Courier and the Musical Review. Pacific Coast artists who desire to secure bookings in the East or reach definite sources that might interest themselves in their career, can get the advantage of a joint advertisement through the columns of the New York Musical Courier, the largest circulated musical journal in the world. Musicians and students who desire to get the musical news of the entire world can do so by securing a club subscription for the Musical Courier and the Musical Review. Further particulars regarding these joint rates will be published in subsequent issues of this paper. This agreement between the Musical Courier of New York and the Pacific Coast Musical Review has been made in order to give artists every opportunity to reach every corner of this country, and thus increase concert attendance in a manner to benefit musical taste and musical culture.

ALFRED METZGER,

Editor and Publisher Pacific Coast Musical Review.

programme which has been arranged is an excellent one and promises an evening of rare enjoyment. In addition to four orchestral numbers, there will be a couple of solos.

The soloists are to be Herbert Riley, 'cellist, and Ralph Phelps, baritone. While Phelps is not a professional singer, being, on the contrary a well known business man, his fellow members of the Bohemian Club and others who have heard him declare his voice to be one of power and sweetness. Its dramatic qualities will be allowed full expression in the Pagliacci prologue. Mr. Riley's fame as a 'cellist preceded him to San Francisco, and when the young artist arrived in person, he was accorded an enthusiastic welcome. His first European public appearance was made at the age of twelve. His long experience has given him a pose and ease of expression, aside from the exquisite technical perfection of his playing, which mark him a genius.

The People's Philharmonic orchestra is composed of fifty-five artists, all of them local men. Under the leadership of Director Perlet, they are planning to popularize the masterpieces. The June concert will be the second one of the series planned by the orchestra and will take place, as did the initial concert, in Pavilion rink. The popular two-bit admission fee will be in vogue, as before. The programme has been arranged as follows: Overture, "William Tell" (Rossini), Minuet (Boccherini), Gavotte (Padre Martini), "Cello solo:

Symphonic Variations (Boellman), Herbert Riley; Sixth Symphony (Pastoral) (Beethoven), Prologue, "Pagliacci" (Leoncavallo) Ralph Phelps; Egyptian Ballet Suite (Ligini).

AN APPEAL TO THE BERKELEY PUBLIC.

A committee of ladies appointed by the Berkeley Oratorio Society wishes to place the affairs of the Society before the public because the Society needs its support. The Society has presented to the people of Berkeley, four master-pieces of music, Verdi's "Requiem," Haydn's "Seasons," Rossini's "Stabat Mater," and Piere's "Children's Crusade." Two of these performances to splendid audiences, and the others to very poor assemblages. Why should this be so, with a competent and enthusiastic leader, and a large chorus whose unrelenting and good work deserves better recognition? Berkeley is striving to be the musical center of California; it cannot be so, it cannot even strive to be so, without the support of all true Berkeleyans. The active members of this singing society give good enthusiastic work, week by week, also sharing the expense. What is needed, and must be obtained, is a larger associate membership—singers also cannot sustain the Society.

An associate membership costs a citizen of Berkeley the small sum of \$2.50 per annum, entitling the member

scriber to two tickets to each of two concerts, which is in reality the very small sum of 62½ cents for each ticket, besides encouraging an appreciation of the best choral work. October next the Berkeley Oratorio Society intends to present to the people, "Mendelssohn's" famous and superb oratorio "Elijah," and your enthusiastic co-operation and immediate support are earnestly requested. Every lover of music should join. Anyone wishing to become a member can enroll at room 301 Berkeley National Bank, N. E. corner of Center street, and Shattuck Avenue, or send name to anyone of the following Associate Membership Committee: Mrs. Chas. F. Pond, Chairman, 2621 Ridge Road. Mrs. J. M. Pierce, Member, Cloyne Court. Mrs. Dr. Thos. Addison, Member, 2425 Channing Way. Mrs. E. Lee Hall, Member, 2518 Etna Street. Mrs. S. C. Haight, Member, 2310 Blake Street. Mrs. Joseph Dunn, Member, 2822 Piedmont Avenue.

MRS. OSCAR MANSFELDT'S PUPILS RECITAL.

An exceedingly interesting and distinctly artistic musicale was given at the studio of Mrs. Oscar Mansfeldt at the corner of Pine and Scott Streets on Saturday afternoon, June 7th, by very skillful pupils of this well known and decidedly efficient piano pedagogue. The program was decidedly well arranged, containing only the most representative works of piano literature and also only those compositions which the pupils were thoroughly capable of interpreting fluently and with a certain pronounced taste and intellectual judgment. Before we go any further we want to remark about something aside from the purely artistic aspect of this event, namely, the neat and unusually pretty appearance of the students. While at a musical event, the ear is supposed to be the principal organ that should be satisfied, it is nevertheless pleasing and gratifying that the eye, too, should occasionally be able to enjoy a feast. And surely it would be difficult to assemble a group of pupils more fortunately endowed with nature's charms than the ones that made their appearance at this musicale.

There were four ensemble numbers on the program. Two of these consisted of piano quartets, one represented a Sonata for piano and violin and the other consisted of a paraphrase for two pianos. The first quartet was an arrangement of the scherzo movement from the C major Symphony by Schubert and was ably and very judiciously interpreted by Mrs. John J. Meyers, Miss May Driscoll, Miss Marie Campbell, and Miss Ethel Maass. In tone quality, spontaneity of attack and unanimity of phrasing, this performance was well worthy of hearty commendation. The other piano quartet consisted of two Moszkowski numbers: Germany and Valse interpreted by Miss Rilda O'Neill, Miss Marie Spect, Miss Dorothy Mansfeldt and Miss Martha Stanyan. Here, too, the evenness of phrasing, the mellowness of tone, the uniformity of technical execution and the general artistic aspect of the performance were noteworthy. The Sonata for Piano and Violin by Grieg was rendered by Miss Patricia Higgins, piano, and Miss Kathe Loewinski, violinist, pupil of Giulio Minetti, with that consummate artistry and assurance of bearing which was already commended upon in the report of the Minetti recital which appeared in last week's Musical Review. Both young musicians repeated their artistic triumph on this occasion. The Paraphrase for two pianos consisted of a Chopinesque Valse arranged by Schutt and was played by Miss Edna Goeggel and Mrs. Oscar Mansfeldt. The writer was unable to remain for this composition which concluded the program, but he had time to hear Miss Goeggel, and Mrs. Mansfeldt's exquisite artistry is already well known to us and so it is safe to assert that this work was performed with that finesse and musicianly instinct which was the keynote of the entire afternoon's proceedings.

There were seven solo numbers. Miss Dorothy Stone gave a very comprehensive reading of the well-known left hand arrangement of the Lucia Sextet by Leschetitzky. Miss Stone interpreted this difficult composition very carefully and showed by her deliberation and accuracy of reading that she is a conscientious and gifted player. Miss Wynonah Clark invested three Chopin Preludes with considerable poetic sentiment and rendered the same with technical fluency and singing quality of tone. Miss Marie Campbell gave a very exhilarating reading of the rarely played but exceedingly beautiful Village Swallows Waltz by Strauss-Schutt. Mrs. John Meyers interpreted a Chopin Nocturne with rare sentiment and a very gratifying technical fluency and limpidity of touch. An unusually intelligent and remarkably smooth performance of Schumann's Carnival was given by Miss Helen Wilbur who must be regarded as one of the ablest student pianists introduced this season. Miss Edna Goeggel has made wonderful strides since her last appearance. She played a group of compositions including In der Nacht, Nachstück, Vogel als Prophet and Romance—all by Schumann in a manner that revealed inborn musicianship as well as thorough training, and her playing was so redolent with that peculiar characteristic known as temperament that the performance must be regarded as one of the very best of this occasion. Miss Alma Birmingham played Prelude and Fugue by Wachtmeister. We were unfortunately unable to hear this work, but knowing Miss Birmingham to be a conscientious and dependable musician and a natural born artist, we are sure that her contribution to this excellent program was well in conformance with the high standard set throughout the afternoon's event. Mrs. Mansfeldt and her students are deserving of the heartiest congratulations for this exquisite musical performance.

BERINGER MUSICAL CLUB CONCERT.

The Beringer Musical Club, assisted by Otto Rauhut, violinist, gave its twenty-sixth concert under the direction of Professor and Madame Joseph Beringer at Century Club Hall on Thursday evening, June 5th. Notwithstanding the fact that the season had well come to a close the hall was packed to overflowing, many people being unable to gain admittance. When it is considered that the public has become rather indif-

ferent to recitals of a non-professional nature, and that it is even unusual to secure big houses for invitational events, it speaks well for the character of the Beringer Club recitals to be able to announce that standing room only was the order of the evening and that the enthusiasm of this large audience was frequently apparent. Otto Rauhut, violinist, and Prof. Joseph Beringer, pianist, gave a very skillful reading of the well known Grieg Sonata for violin and piano in F major. Both musicians revealed considerable discrimination in phrasing and ensemble work. Mr. Rauhut played with splendid tone and in excellent intonation and Prof. Beringer presided at the piano with the necessary technical surety. Later on the program, Mr. Rauhut played Sarasate's Faust Fantasie with brilliant technical as well as sound musical faculties. Prof. Beringer and Miss Zdenka Buben played an original Fantasie entitled "In Arte Voluptas" for two pianos, which created much enthusiasm by reason of its melodic beauty and rhythmic vivacity.

Miss Genevieve Holmberg sang Sweetest Flower That Blows, by Hawley, Barcarolle from Offenbach's Love Tales of Hoffman and Los Ojos Negros by Alvarez with a very rich and flexible alto voice. She sang with considerable expression and romantic style. Miss Loie Munsil gave a technically praiseworthy and musically intelligent reading of Schubert's Moment Musical and Moszkowski's Polonaise in E flat; Miss Maya C. Hummel, the possessor of a very clear and ringing soprano voice sang The Lass With the Delicate Air by Arne, Niemand hat's gesehn by Löwe and Ouvrez by Dessauer. She displayed more than ordinary artistic judgment and revealed an exceptionally distinct and well rounded out enunciation. Miss Zdenka Buben, one of the most popular and successful members of the Beringer Musical Club, gave a very delightful interpretation of Chopin's Prelude op. 28 No. 22 and Liszt's Rhapsodie Hongroise No. 2. She was enthusiastically applauded for her good work. Miss Arena Torrigino displayed remarkable temperament and a brilliant vocal organ in a spirited interpretation of Nol Sal by Guercia, Spanish Love Song by Chaminade and the Laughing Song from Auber's Manon. Mrs. Henry J. Widenmann added to her laurels by singing Liza Lehmann's Long Ago in Egypt, Rossi's Ah Rendimi, from Mitrane and d'Hardelot's I Hid My Love with a beautiful voice and notable adherence to clever phrasing. Miss Irma Persinger concluded the program with Gounod's Waltz Song from Romeo et Juliet and Benedict's Carnival of Venice, exhibiting a pronounced coloratura soprano and emphasizing the

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florid passages of these works by a very impressive interpretation of the various intricacies of this phase of vocal art. Again Madame and Prof. Beringer have reason to feel exceedingly gratified with the work done by their industrious and talented students.

TRINITY CHORIR GIVES MUSICAL PROGRAMME.

An organ recital and song service was given at Trinity Church, Bush and Gough streets Thursday evening, June 5 by the Trinity church choir, under the patronage of the American Guild of Organists. The music was selected from the old English cathedral school of composers. The service was the second of a series to be given by the organization. John de P. Teller directed the music and the service was played by Harvey Loy, organist of Unitarian church, Berkeley. The following were the soloists: Miss Virginia Fischer, soprano, San Francisco; Miss Eva H. Gruninger, contralto, Oakland; Frank Onslow, tenor, San Francisco; George Bowden, tenor, San Francisco; Robert M. Battison, tenor; H. E. Bonham, baritone, and William Wright, Jr., of Oakland. The organ prelude was rendered by Warren D. Allen, of Berkeley, and the postlude, "Hallelujah Chorus," by Benjamin Moore, of Calvary Presbyterian church. Rev. W. B. Clark read the lesson and the verses, which were responded to by the chorus. Among the anthems sung were "God is Gone Up," "O Where Shall Wisdom be Found?" and "Rejoice in the Lord Alway." The hymn "All Praise to Thee," was sung by the congregation and choir. Among the organ music was "Magnificat in E minor," by D. Purcell, and "God is Our Father."

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MISS ELIZABETH SIMPSON'S ACTIVITY.

The California Institute of Musical Art, Alexander Stewart, director, gave three recitals under the direction of Miss Elizabeth Simpson. These recitals given by pupils of the institution took place on Saturday afternoons, May 17, 24 and 31. The first recital included a program which represented the first annual demonstration of the work of the intermediate pianoforte pupils, under the direction of Elizabeth Simpson, and the participants included pupils of Elizabeth Simpson, Janet Torrey, Edna Ford, Bertha Stut and Ethel Land, assisted by Olive Reed, pupil of Alexander T. Stewart. The pupils appearing on the program were: Pearl Holaday, Mabel White, Nelda Stut, Irma Hoegemann, Elizabeth Hibberd, Margaret McMurray, Olive Reed, Ruth Reed, Augusta Anderson, Mabel White, Arlene Scharff, Mary Lyle, Richie, Florine Wurfheim and Helen MacGregor. The purpose of this first program was to demonstrate the year's work in memorizing, ear training, theory and musical form. This event took place at the Horton School, Oakland.

The second recital was given at Maple Hall, Oakland, by the adult class in musical analysis under the direction of Elizabeth Simpson. The program was made up of musical forms which had been studied by the class during the year. The participants were Bertha Stut, Sally Kerr Street, May Bradley, Edna Ford, Thomas Woodcock, Janet Torrey, Ethel Long, Helen MacGregor and Mrs. Helen Earl Millberry. The studies represented on this program were: Fantasia, Form, Simple Song Form, Sonata Form, Ternary Form, Variations, Dance Forms.

The last event was a concert by Ethel Long, a brilliant young pianist, who has developed solely under Miss Simpson's tuition. She interpreted a very exacting program and the audience was enthusiastic over her work. Miss Long was assisted by Annabelle Jones, contralto, Genevieve Owens, violinist, Janet Torrey, accompanist. This program took place at the Horton School. The program was as follows: Variations on a Theme by Beethoven (Saint-Saens), for two pianos, Miss Long and Miss Simpson; Still wie die Nacht (Bohm), Miss Jones; Valse E minor, Prelude op. 28, No. 3, Polonaise op. 40, No. 1 (Chopin), Scherzo E minor (Mendelssohn), Impromptu op. 90, No. 2 (Schubert), Miss Long; Romance, Obertass (Wienawski), Orientale (Cesar Cui), Miss Owen; Prelude in C sharp minor (Rachmaninoff), Marche Grotesque (Sinding), Poem, Witches Dance (MacDowell), Miss Long; A Song of Waiting (Ellen Wright), Miss Jones; Concerto G minor (Mendelssohn), Miss Long, orchestral accompaniment on second piano by Miss Simpson.

The year has been a very successful one with Miss Simpson, and she is looking forward to even greater activity next year. She will establish a studio in San Francisco next season and will undoubtedly lecture before some of the clubs. All of the above mentioned programs were very successful, and the audiences in each case have been large and apparently very much interested in the pedagogical work Miss Simpson is trying to do.

PIANO RECITAL.

A very delightful and interesting piano recital was given recently by the pupils of Roscoe Warren Lucy, in the auditorium of the Berkeley High School, before a large and enthusiastic audience. Mr. Lucy has every reason to feel proud of the results of his work as were achieved by pupils. The first number on the program was the Polonaise Op. 9 of Paderewski, played very brilliantly by Miss Beatrice Lucretia Sherwood. The very fine musical temperament of Miss Grace Jorges was shown in her rendition of Nollé's Elegie Op. 88. Miss Helen Clark, though somewhat nervous, showed refinement and taste in playing. The Polonaise Op. 40 of Chopin's was played by Miss Margaret Darrah, showing splendid technic and interpretation.

A piano trio, "Spanish Fantasie" of Paul Wachs, played by the Misses Josephine, Mary and Louise Rark, was a delightful surprise to the audience. Miss Olive Peters played with great mastery and breadth, Chopin's Waltz, Posthumous, Rubinstein's Staccato Etude Op. 23 was rendered by J. R. Chadbourne, Jr. He repeated his success of a year ago. This piece makes great demands on the pianist which were met, and there is no doubt but what Mr. Chadbourne will be heard from in the future. Too much cannot be said about Miss Jensen's beautiful rendition of Rubinstein's Tarantelle. Miss Mabel Button's interpretation of Schubert's Impromptu Op. 142, was all that could be desired. Her technic is very smooth. Fantasie Impromptu Op. 66, Chopin's Valse Chromatique Op. 88, Godard, were played by Miss Sherwood. This little lady always captivates her listeners. She possesses technic, temperament and intelligence.

Rhapsodie Hongroise No. 12, by Liszt, was played by Miss Ruby Jewell. She rendered this very difficult piece with splendid breadth and style. The manner in which Miss Marguerite Griffin rendered Sinding's Voices of Spring, showed that she is a brilliant and talented performer. The Guirlandes, by Godard and Caprice Espagnol, Op. 37, by Moszkowsky, were played by Miss Aileen Murphy. She scored a great success with her remarkable playing. The audience was most enthusiastic in its applause and seemed unwilling to let her leave the piano. Mendelssohn's Songs Without Words, Op. 19, Nos. 1 and 2, which were played by Miss Margaret Douglas, showed good musicianship.

Dr. H. J. Stewart was host at a studio reception Saturday afternoon, which was enjoyed by many guests, and the afternoon was productive of delightful music numbers. Among the most interesting were excerpts from two new cycles composed by Dr. Stewart, those from "Wayside Sketches," "Valse Caprice," "Barcarolle" and "Rustic Dance" being played by the composer. Two duets from the song cycle, "Flora," "A Honeysuckle" and "To a Lily," were sung by Mrs. W. W. Briggs and Miss Gruninger. The other singers of the day included Mrs. E. W. Florence, Mrs. Carrie Brown Dexter, Miss M. Will, Miss May Erikson, Miss E. McAuley, Miss Elsa Grummon and H. Spencer.

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THE SERENADE WELL PRESENTED AT TIVOLI.

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By ALFRED METZGER.

When we reviewed the first performance of "When Johnny Comes Marching Home" at the Tivoli, we said that it was difficult to judge the members of the company inasmuch as the strain of a first night and at the same time an opening performance at a practically new theatre was not likely to present the artists at their best. Now, however, we are in a position to review the work of the members of the company in an absolutely impartial light as with the first performance of The Serenade, the Tivoli Opera House began the fourth week of its new history. In order to be absolutely fair, we attended the second performance on Tuesday night when everyone should have been in good mental condition. It is not necessary to give here a synopsis of the opera itself. The Serenade has been presented here quite frequently at various intervals, and it is generally acknowledged to be one of Victor Herbert's most delicious and most enjoyable operatic conceptions. Indeed it is one of the very few genuine comic operas written in recent times. It is rich in beautiful melodies and endowed with an unusually fine romantic story, interspersed with many flashes of genuine wit and humor.

The central figure of the humorous situations is the Duke of Santa Cruz, which role was in the care of Robert G. Pitkin. This unquestionably clever artist possesses many excellent traits. He has above all a fine ringing voice of quite musical possibilities and he appears to be a very conscientious and industrious member of the company. But somehow, he does not seem to possess the knack of propelling a particularly funny line over the footlights in a manner to arouse spontaneous mirth. The lines allotted to the Duke of Santa Cruz are unusually comical at times, but nevertheless, Mr. Pitkin seems to have been unable to read them in a manner sufficiently emphatic to arouse laughter among the auditors. His mode of speech is somewhat to blame for this. He talks so fast that the point of a joke is frequently blurred. Somehow he does not seem to know exactly how to emphasize a funny point and enunciate his phrase in such a way as to make the humor stand out prominently. This is a severe drawback in a comedian, and we are so explicit in pointing out this fact in the hope that it may help Mr. Pitkin to overcome some of his difficulties. The speaking of his lines during the rendition of topical verses is also taking away some of the effect.

Charles E. Gallagher as Romero has further opportunities to show his pronounced artistic qualifications. He surely possesses a beautiful bass voice and he uses it with the finish of a cultured artist. It is a genuine pleasure to listen to him. John R. Phillips made his first appearance as Lopez with the Tivoli Company. He is the best tenor we have seen in comic opera stock company in years. His voice is flexible and clear. His enunciation is concise. His mimicry and histrionic art are well developed. His personality is magnetic, and in short he is an excellent addition to the Tivoli forces. He will have more chance in future operas. He sang his solo in the last act with exquisite taste. Henry Santrey strengthened the excellent impression he made since his first appearance. His voice is smooth and well handled. He sings with artistic discrimination and for this reason the beautiful strains of an aria are brought out in a splendid manner. It is very rarely that the role of Alvarado is given such a genuinely musical interpretation. Nearly all the comedy element was concentrated in Teddy Webb, who is simply a born comedian. The role is rather small and hardly gives an artist a proper chance to "spread himself," but Mr. Webb made so much of this small part that it stood out pre-eminently as one of the most important roles in the opera. He practically monopolized all the laughs and made every funny point tell. This is the real purpose of a comedy impersonation. Oliver Le Noir possesses a big, heavy bass voice of considerable breadth. He would no doubt make good in a straight singing role; but when he is called upon to essay light comedy work with a sprinkling of the finer burlesque spirit, he surely is lost. And even though he tries to tie his face into a million different bow-knots and introduce the turkey trot between lines, still he has not settled the comedy element of his character. A man can not do everything. Some people are fine comedians, others are good singers. Mr. Le Noir is one of the latter.

The excellent impression we received of Rena Vivienne after her first appearance at the Tivoli has been strengthened with her delightful impersonation of Yvonne. She possesses that rare accomplishment which in want of a better expression we call "magnetic personality." She is good to look upon. She acts with vivaciousness and ease and she sings like a genuine prima donna. Her voice is delightfully limpid and ringing like a silver bell. Her intonation is greatly improved since her first appearance, and while there may be noted a few isolated "sharp" passages they are not sufficiently frequent to interfere with the excellence of her performance. "The Cupid and I" song was sung in a manner so musically that we have not heard its equal since Alice Neilson sang the role. The role of Dolores is sung alternately by Sarah Edwards and Ilon Bergere. We heard the former. Vocally, Miss Edwards meets all the requirements of this delightful part. Her voice seems richer and fuller every time we hear it. It is a very rare contralto voice of the finest timbre and range. Furthermore it is used with the skill of a cultured singer. But the role is somewhat out of Miss Edwards' line. It is too light and dainty a character for the rather heavy and broad qualities of Miss Edwards' vocal and histrionic accomplishments. Somehow she does not seem to fit into the petite environment of the effervescent Dolores. We should think the role to be more in the line of Ilon Bergere's daintiness. Stella de Mette has not much opportunity to display her ability as the Mother Superior.

The opera is beautifully mounted, the chorus sings splendidly and the orchestra under Hans S. Linne's direction acquitted itself very creditably. The stage management, too, seemed adequate and effective. Those fond of genuine comic opera will make no mistake by attending the Serenade at the Tivoli. In accordance with a rule established at the Tivoli Opera House that no attraction shall run longer than two weeks, The Serenade will begin the second and last week of its too brief season on Monday night. The only matinees at the Tivoli are given Saturday and Sunday, and Iolanthe, Gilbert and Sullivan's Fairy Opera is announced for Monday, June 23d.

WARREN D. ALLEN SUMMER COURSE.

Warren D. Allen announces a Summer Course for Pianists which began on July 1st and which will extend during the summer months. The following announcement will be of interest to Musical Review readers:

The Allen Summer Course for Pianists is designed to benefit busy people that find, in the summer-time, their only opportunity for serious study of problems that arise in their routine work. Mr. Allen, in directing these courses, brings to his class room many helpful suggestions gained by years of experience and study of the methods adopted by the various masters under whom he has studied, at home and abroad. The Course will entitle the students to all of the following features: Two private lessons weekly in piano. Two classes weekly in modern teaching methods, in which teaching material, of all schools of composition, will be presented in graded lists, analyzed by Mr. Allen, and illustrated by him and his pupils. Two classes weekly in the essential elements of harmony, counterpoint, and form. One concert weekly, in which Mr. Allen, assisted by Esther Houk Allen, contralto, and other prominent artists, will present programs containing some of the greatest works in piano, vocal and ensemble literature. At each of these concerts, Mr. Allen will lecture informally on the form, meaning and historical importance of the numbers rendered. Mrs. Allen will receive students in voice culture every morning during the sum-



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mer, and after the close of her work in the Summer School of the State University, will continue her work in Public School Methods.

KOHLE & CHASE MUSIC MATINEE.

The soloist for this week's Kohler & Chase Music Matinee will be Miss G. Bromfield, soprano, a very efficient and highly successful pupil of Mackenzie Gordon. Miss Bromfield has appeared quite frequently in important public musical events during the season just closed, and her engagement at these summer series of music matinees was due to the excellent impression she has made lately. Only recently Miss Bromfield gave a most delightful vocal recital of her own which was attended by a very large and enthusiastic audience which testified to the efficiency of the artist by frequent outbursts of enthusiastic applause. Miss Bromfield is the possessor of a very rich and smooth soprano voice which she uses with the utmost intelligence in both ballads and operatic arias. On this occasion, she will sing works by Ronald and operatic arias by Leoncavallo and Puccini.

The instrumental numbers to be interpreted on the Knabe Player Piano and on the Pipe Organ will, as usual, contain representative gems of musical literature. The complete program will be as follows: Hexentanz—Witches Dance (MacDowell), Knabe Player Piano; Cycle of Life No. 1, Prelude (Ronald), Down in the Forest (Ronald), Miss Bromfield, with Fischer Player Piano accompaniment; In Summer (Stebbins), A Communion in G (Batiste), Pipe Organ; Water Scenes Op. 13, No. 3—Water Nymph (Nevin), Knabe Player Piano; "T is the Day (Leoncavallo), La Boheme, Valzer di Musetta (Puccini), Miss Bromfield, with Knabe Player Piano accompaniment.

SIERRA MIXED QUARTET ON TOUR.

The Sierra Mixed Quartet, composed of Zilpha Rugles Jenkins, Soprano, Ruth Waterman Anderson, Contralto, Carl Edwin Anderson, Tenor, Lowell Moore Redfield, Baritone, and Mabel Hill Redfield, Accompanist, a California organization of high-class artists, is booked for a concert tour in Oregon and California, covering La Grande, The Dalles, Portland, Oregon City, Albany, Ashland, and Pacific Grove, covering a period of twenty days. This is the first time a California Quartet such as the Sierra, has been engaged for an extended tour.

In the past such organizations have been engaged from the managers in the East at New York and Chicago; one of the reasons perhaps being that in the past no such competent and artistic organization as the Sierra Mixed Quartet existed. Such an excuse is no longer valid. The last quartet which came to San Francisco was the Liza Lehman Quartet, singing her Song Cycles and songs. Liza Lehman carried the brunt of making the performance a success, with her wonderful ability and magnetism. The engagement of the Sierra Quartet marks the entering wedge in the employment of Western artists for Western concerts, and while we shall always want the best the East affords, still there is room for Western artists.

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MUSICAL SETTING IN "EVERYWOMAN."

One of the important features of the production of the dramatic spectacle, "Everywoman," which Henry W. Savage will offer at the Cort Theatre Sunday night, June 15, is the musical setting which was composed by George Whitefield Chadwick, dean of American composers. Mr. Chadwick, who enjoys the distinction of being one of the few native-born American composers whose works have found favor abroad, it is said has written a most impressive score, and it will be interpreted by an orchestra of twenty-five players. It is said that he has seized the symbolic idea of the author, Walter Browne, and has wrought out a composition which supports and illuminates it. There are twenty-six musical numbers in the score of "Everywoman," and they occupy a wide range of subjects from grave to gay. These include a male quartet, six choruses, solo dances, a trio, three solos, and several incidental numbers for the orchestra. Mr. Chadwick was occupied for more than a year upon this score and it is declared to be a distinct addition to the American musical library.

Mr. Chadwick is principally known from his symphonies, four in number, which are played annually by all the great orchestras of the world, including the Boston Symphony Orchestra. In addition he has written a serenade for a string orchestra, a series of symphonic sketches, a symphonette in D major, a number of symphonic poems, and half a dozen overtures. A number of large choral works with orchestra also stand to his credit. Most of them have been heard in the large musical festivals both in America and Europe. He is a classicist rather than a romanticist, and his work has an enduring quality. In "Everywoman" with its wide range of theme, he has employed an imagery less noticeable in his earlier productions. When the play was produced in London he came in for especial commendation from all the musical journals.

One of the big scenes of the dramatic spectacle, "Everywoman," which Henry W. Savage will offer at the Cort Theatre beginning Sunday night, represents the riotous revelling of a New York crowd on Broadway at midnight on New Year's Eve. This scene requires in supernumeraries and other employed over one hundred and fifty people. It is said to be a triumph for the stage director in the representation of the fanfare and carnival spirit that prevails at that period. In the English production of "Everywoman," which was made at the Drury Lane Theatre, London, Stephen Phillips, the eminent dramatic and lyric poet, was engaged to localize the fourth act, or Broadway scene, and it became Pica-dilly, showing the London Pavilion and the Criterion Restaurant, familiarly known as the "Cri." "Everywoman" is a combination of drama, opera and musical comedy, with a brave display of scenery and costumes. It definitely solves the problem of providing amusement for all classes of people. It is whimsical in atmosphere and gay in spirit. Playgoers have found in it an amusing and ingenious novelty, inspiring nothing of the lugubrious spirit of the medieval drama from which Walter Browne, the author, derived it, but rich in delightful irony and humor. The production is on an

enormous scale and the cast includes a score of names known to the seasoned playgoer. The leading male role is played by H. Cooper Cliffe, a distinguished English actor, long prominent in the support of the late Sir Henry Irving. The title part is played by Adele Blood, described as one of the most beautiful leading women of the American stage. Miss Blood appeared in the role over two hundred nights in New York and is declared to be the most successful exponent of a very difficult character, requiring almost everything in the range of emotions from the light and frothy to the grave and sombre. An orchestra of twenty-five will interpret the score of George Whitefield Chadwick.

"THE CONCERT" AT THE ALCAZAR.

Leo Ditrichstein, his New York Company and the Alcazar players have scored such a success in "The Concert" that the charming comedy will be at the O'Farrell-street theatre one more week, commencing next Monday night. The advance sale of seats presages another series of crowded audiences. By his wonderful characterization of the eccentric musician, Mr. Ditrichstein has gained the admiration of San Francisco's play-patrons, his acting stamping him as a light comedian of first rank. Isabel Irving, Cora Witherspoon, Madge West, Anne Livingston, Alice Patek, Anna McNaughton, Louis Bennison and Burt Wesner also contribute mightily to the magnetism of the performance. Even the "geese," the adoring pupils who turn the pianist's head, and perfect portrayals of the type of female that gushes over great musicians and can be seen at any recital where a much-heralded virtuoso appears.

"The concert" is the sort of a comedy that anyone can enjoy. Its central figure is one of those real musical geniuses, who is master of moods in music, and victim of them in most other matters. He plays the piano, while the feminine hearts beat fast and the feminine head loses its balance. His charmingly sensible wife, whom he loves and who is absolutely essential to him as a steady influence, realizes what this adulation means to her husband in his business. When she finds that he has started for his bungalow in the mountains, accompanied by one of his pupils, she does not become hysterical and rush home to mother. After mature consideration she decides to follow him, and what she does there to make him realize his foolishness forms delicious comedy. Miss Irving invests this role with irresistible charm. There cannot possibly be a third week of "The Concert," as Mr. Ditrichstein's newest comedy, "Such is Life," must be produced Monday evening after next.

Those who are fond of the exhilarating strains of spirited music will no doubt be pleased to hear that Ferdinand Stark, the matchless interpreter of Strauss waltzes and inspiring music in general will begin an engagement at the St. Francis Hotel on Monday, June 16. Mr. Stark has selected an orchestra, the membership of which can not be surpassed anywhere for efficiency. The personnel of this orchestra consists of Violins—Ferdinand Stark and G. M. Peralta, Jr.; Cello—V. de Gomez; Bass—H. Seiger; Flute—Brooks Parker;

Clarinet—Jean Shanis; Piano—Gyula Ormay; Organ—C. W. Jackson. Next September three more musicians will be added to this organization, namely, Mr. Bertram, oboe, a second violin and a viola. This orchestra will include a Vienna Quartet consisting of two violins, cello and piano, and this quartet will give occasional chamber music recitals and concerts of a classical nature in general. Mr. Stark is considered as one of the very finest leaders of light music in the country and we know of no one who surpasses him. Some of the world's greatest artists who visit the Coast listen with pleasure to Mr. Stark's inspiring strains. The management of the St. Francis Hotel made no mistake in securing the valuable services of Ferdinand Stark.

ORPHEUM.

Miss Cecilia Loftus still continues to delight immense audiences at the Orpheum and to elicit extraordinary enthusiasm with her wonderfully clever and accurate imitations of stage celebrities. For next week, which will positively be the last of her engagement, she promises a new programme. The coming bill will be rich in novelty, variety and merit and will include six entirely new acts. Louis A. Simon and Kathryn Osterman, assisted by a company of fourteen, will appear in the miniature musical comedy, "A Persian Garden," for which Edgar Allan Woolf wrote the book and lyrics and Anatol Friedland composed the music. It is considered one of the most elaborate productions in vaudeville and is replete with good wholesome fun, catchy lyrics and tuneful music. The lines are bright and witty and receive full justice from Mr. Simon and Miss Osterman, who in their respective roles of a valet and an ex-chorus girl are immensely funny. Miss Osterman has a wonderful collection of frocks and changes her costume at each performance.

Frederick Bond and Fremont Benton will amuse with their laughable farce, "Handkerchief No. 15." Mr. Bond and Miss Benton are sterling artists and always a delightful feature of any programme they take part in. With only a bicycle so completely dilapidated as to be apparently falling to pieces, Joe Jackson, the European Vagabond, will contribute a clever and humorous bit of pantomime. Eunice Burnham and Charles Irwin will present "A Song Sketch at the Piano." Miss Burnham is an accomplished pianiste and comedienne and Mr. Irwin, who is new to this country, brings with him an enviable English reputation.

Louis London will be heard in his character song studies, which consist of the rendition of several songs in different costumes. His "Come West My Indian Squaw," his own composition, is given in an Indian make-up. Last year Mr. London alternated the roles of the Sheriff and the Greaser in the operatic version of "The Girl of the Golden West," and this year he was one of the principal members of James T. Powers' company. Montambo and Wells, marvelous comedy acrobats, will introduce an act which is alternately thrilling and diverting. Matthews and Shayne in their amusing skit "Night on the Bowery" and new Edison Talking Movies Pictures will complete one of the finest bills ever offered in vaudeville.



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SAN FRANCISCO, SATURDAY, JUNE 21, 1913.

Price 10 Cents

STATE SUPREME COURT SUSTAINS MUSICAL REVIEW'S OPERA HOUSE JUDGMENT

At the time the daily papers published lengthy reports concerning the success of the scheme to erect a million dollar municipal opera house on city property under the management of a private association, the Pacific Coast Musical Review stated in its last Christmas number and on one or two other occasions that on opera house thus erected was no municipal opera in any sense of the word. We also maintained that in order to show real civic pride or unselfishness, the subscribers to such an opera house must be willing to donate the entire opera house and property to the city

phrased and less offensive terms, but the gist of the decision bears out our contention in every instance but the one where the Court considers the proposition to be inspired by civic pride and unselfishness, notwithstanding the fact that the donors reserve their boxes, loggias and seats with their name plates attached to each. If they do not want the seats then they can be put on sale for the rest of the community which is to donate a lot worth a million dollars. It is very likely that the Supreme Court was not told about this phase of the matter in the test case presented to it. By all

expressed the hope that a new contract could be drawn which would pass legal muster if another "friendly suit" was deemed advisable. The Court, in the decision, declares the city charter does not empower the city to enter into an agreement of the nature of that with the Musical Association and, after expressing its regret at the conclusion that the agreement was made without warrant of law, suggests that the agreement would be valid if the association purchased the property, erected the opera house thereon and then turned over both the building and the realty to the city.



FERRIS HARTMAN AND COMPANY ON STEPS LEADING THROUGH THE GATES TO TEMPLES AND TOMBS OF SHO GUNS AND PRIESTS AT MIKKO, JAPAN
Reading From Left to Right, beginning with Back Row and Counting Down One Row at a Time: Japanese Guide; Mr. Kelsner, Guide; Lawrence Howes; Adnate Dale; Arthur Fox, Manager; Fay Boston; Amy Hansen; Mr. Demster (A Guest); James Pierce, Manager Oriental Co. (Host); Mrs. DeLeon; Ferris Hartman; Muggins Davis; Lottie Vermont; Dorothy Russell; Josie Hart; Mita Durfee; Alvin Norton; Elmer Thompson; Jack Raynes; Harry Pollard; Fay Hartley; Dixie Blair; Paul Hartman; Little Jo Hartman; Walter DeLeon; Rosecoe Arbuckle

and must not ask for any privileges other than those accorded to the humblest citizen. We also stated that an opera house of such a nature can only be then a real municipal benefaction when the students and teachers, and other humble citizens not blessed with great wealth, are able to get the same advantages from it as the socially elect. And if the socially elect or exceedingly wealthy people who thus donate money desire to ask in exchange for their money certain privileges not accorded to other humbler citizens of this community, then the edifice is not built through civic pride or unselfishness, but through self aggrandizement and selfishness, and hence can not be a genuine municipal opera house. It will in such a case be nothing but a private enterprise established through the assistance of the City of San Francisco and maintained through money from the taxpayers of the city who could not secure the same privileges as their more fortunate fellow citizens. The Supreme Court of California in its recent decision explains this situation in more diplomatic, legally

means let us have an opera house in San Francisco, although the Tivoli Opera House is sufficient for present purposes. But either let it be a municipal opera house and then let it be accessible on equal terms to all citizens, or let it be a private enterprise and make it exclusive and restrictive. It can not possible be both at one and the same time.

We cull from the daily papers whatever of importance has been published so far about this Supreme Court decision: Declaring that the contract between the city and the Musical Association of San Francisco, under which the \$1,000,000 opera house was to be built in the civic center, is illegal because it places in the hands of a private corporation in perpetuity the control of the city property, the Supreme Court yesterday rendered a decision in the "friendly suit" case that has gone far to eliminate the whole subject matter. Although the decision was handed down late yesterday afternoon, and there had been little time to recover from its effects, yet several members of the association

In other words, it is declared, there is nothing to prohibit the city, in the charter, from accepting deeds to the property, even though perpetual control of the opera house be vested in a private corporation, which, the Court declares, the Musical Association is. But, the Court declares the city charter does not empower the city to enter into an agreement by which perpetual control of municipal property is to be vested in a private corporation. The suit was brought by G. C. W. Egan, who attacked the validity of the agreement, Egan seeking to enjoin its enforcement. The Court, after reviewing briefly the agreement, takes up the question of the city's power to make the agreement. "No doubt," declares the Court, "the citizens who subscribed to the association were actuated by motives of altruism and civic pride and without any expectation of personal gain. Worthy the motive, however, municipal corporations are public bodies with limited

(Continued on Page 3, Column 3.)



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PEOPLE'S PHILHARMONIC CONCERT.

The next concert by the People's Philharmonic orchestra is to be given in Pavilion rink on Thursday evening, June 26. This will be the second programme presented by the people's orchestra which, under the guidance of the Philharmonic Section of the Recreation League is endeavoring to familiarize the people of San Francisco with the music of the world's greatest masters at a nominal admission fee. The new orchestra is bound to prove of great public benefit. Good music as a rule comes high, in fact much too high for the average citizen, and the men and women of the Philharmonic section of the league believe that love of the classics is not confined to the moneyed classes. With the splendid achievements of the New York Philharmonic in mind, they have determined to establish in San Francisco a people's orchestra which will in time achieve fame equal to that of the Eastern organization.

The first step was to secure the services of Herman Perlet as director, and this was a master stroke, for Perlet is not only an excellent conductor, but is also a composer of note, and to his splendid leadership is due much of the present success of the People's Philharmonic. In assembling his orchestra, Perlet declared for local musicians, with the result that the fifty-five men comprising the musical body are all San Francisco artists. The first concert, given in April, was attended by four thousand people and it ushered in a new era in the city's musical history. The price of admission was twenty-five cents, and San Francisco's music lovers were not slow to take advantage of the popular prices. Since then the Philharmonic section has been besieged with letters of congratulation and commendation, and the members of the executive board feel that their belief in the music-loving nature of San Francisco's population has been amply borne out.—S. F. Examiner, June 15.

TEACHERS' CONVENTION.

A somewhat elaborate programme is being prepared by the music committee of the California State Music Teachers' Association, which will be in session here for four days in July. Commencing on the evening of the 7th, the convention will be launched with a reception at the St. Francis Hotel, where all meetings will take place, with the exception of certain recitals which are to be held in churches for the purposes of organ music and at the Greek Theatre. The local body of teachers will act as host, and the reception will be enlivened by interesting music numbers. Tuesday morning, July 8th, will see the formal opening of the convention, when regulation matters will be attended to from 9 to 5, and at 7 o'clock a banquet will be served at the St. Francis. Papers will be heard on the various topics pertaining to the art and science of music, while short recitals of diversified character will vary the routine, and one concert will be given in the Greek Theatre on the evening of the 9th by the contingent from Sacramento, which will be choral and orchestral in its nature. Among the other interesting items will be a concert of compositions by California writers, a concert by the Los Angeles delegation and a symposium by six members of the convention, each of whom will speak for ten minutes. Henry B. Brethertick, president of the State Association, will preside at the convention, the San Francisco organization having as its president John C. Manning.

HARLEY HAMILTON GOES ABROAD.

Harley Hamilton and family left this week for their European journey, which is to last a year or more. Mrs. Hamilton prefers London; Miss Hamilton voted for Paris and Harley feels the stronger attraction of Vienna. So the resultant compromise will find the family at each of these capitals at intervals. They will meet Mr. Hamilton's long time friend, Adolf Willhartz, Dr. Kurtz, Mary O'Donoghue, E. H. Clark and others, doubtless in their European pilgrimage. One of the last social attentions to which the Hamiltons were subject, prior to their departure, was a reception given by the members of the Woman's Orchestra at the home of Edna Foy Nehrer, last week. This orchestra was formed by Mr. Hamilton about twenty years ago and has been conducted by him continuously since that time. In these years hundreds of women have played under his direction and have gone out from the orchestra to scatter the musical knowledge there gained. At this reception, about a hundred of the active and former members of the orchestra were present. Speakers were Mr. Hamilton, Mrs. R. J. Waters and Cora Foy, the latter being the first recruit for the orchestra, in her childhood days.—L. A. Graphic, June 14.

At a recent election of the Mansfield Club, Miss Stella Howell was elected president, Miss Edith A. Sellers vice-president, and Miss Alyce Dupas, secretary.

THE MUSICAL COURIER'S SAN FRANCISCO OFFICE.

As already announced in these columns, the Editor of the Pacific Coast Musical Review is now in charge of the San Francisco headquarters of the Musical Courier of New York. This office includes the territory in the Northern part of California. The Musical Courier is generally known to be the greatest musical journal published in the world, and an adequate representation in its columns means a great deal for the musicians of the Pacific Coast. The Musical Courier headquarters are at Rooms 1009-1010 Kohler & Chase Building, 26 O'Farrell St., near Market, San Francisco—the same as the executive offices of the Pacific Coast Musical Review. Advertisements and subscriptions for the Musical Courier will be accepted at these offices. News items concerning the activity of teachers and artists in this territory will be gladly received and attended to. Address all communications concerning the Musical Courier to the above office.

ALFRED METZGER,
San Francisco Representative The Musical Courier.

THE ALAMEDA MUSIC TEACHERS ASSOCIATION.

At the second meeting of members of the Music Teachers Association of California, residing in Alameda County, held Monday evening, June 9th, at the studio of Mr. Warren D. Allen, at the corner of Bancroft Way and Fulton street, Berkeley, the following ticket of officers for the Alameda County Music Teachers Association was unanimously elected: President, Mr. Alexander T. Stewart; Vice-President, Miss Virginia de Fremery; Secretary, Mrs. Camilla Buergermeister; Treasurer,



MME. SCHUMANN-HEINK
The World's Foremost Contralto Who is Spending the Summer in California.

Mr. Howard E. Pratt; Directors, Mrs. Jesse Deane Moore, Miss Elizabeth Westgate, Mr. Paul Steindorff. The first regular meeting of the Association will be held at Mr. Alexander T. Stewart's Studio, Maple Hall, Fourteenth and Webster Streets, Oakland, on Monday Evening, June 23d, and all members of the association on that side of the bay are cordially invited to attend.

The aim and object of the Music Teachers Association of Alameda County is "the promotion of the true culture of music by interchange of ideas, advancement of all interests of the musical profession and the furtherance of professional fraternity among music teachers and musicians, to stimulate and emulate the highest uniform standard in teaching, performance and composition of musical works" (Article I, Section I of the Constitution and By-Laws of the Music Teachers Association of California). Furthermore to provide a place of meeting, centrally located in Oakland, where teachers may have an opportunity for social and professional intercourse, for lectures and recitals by artists calculated to inspire and elevate, such concerts and lectures to be given at the call of the Vice President of the County, and subject to the approval, advice and assistance of the local Board of Directors.

According to the Constitution and By-Laws of the State institution, the membership shall consist of active and associate members. Active members shall consist of ladies and gentlemen who have been actively engaged in teaching music in any of its branches for at least two years and who have resided in the State of California for six months previous to making application for membership. They shall have full admission to all concerts, conventions, etc., and may participate in discussions and in the general management and business of the association. Associate members includes amateurs and all persons who are interested in the art of music. Associate members shall have free access to all public meetings, concerts and conventions, but shall

have no voice in discussion or government of the Association. The annual dues for the active members is three dollars, one dollar for the benefit of the local treasury, and two dollars for the State Association, which includes the Monthly Musicians Journal, containing interesting news of the Association from all over the State and a complete list of all members and their addresses, mentioning the particular branches they teach and giving the price per lesson, if desired.

The Third Annual Convention of the Music Teachers Association of California will be held in San Francisco, in the Colonial Ballroom of the St. Francis Hotel, July 8th, 9th and 10th, and it is the earnest desire of the Alameda County Branch to help its sister association in San Francisco to make this meeting a memorable one. To aid in upbuilding a strong organization on that side the energetic cooperation of the present members is asked. Persuade other teachers to enroll at once, in time to get their membership cards so that they may participate in and enjoy the convention.

All communications will be addressed to the Secretary, Mrs. Camilla Buergermeister, 2620 Hopkins street, Oakland, Cal. Julius Rehn Weber, Chairman (pro tem). Roscoe Warren Lucy, County Vice President of the California Music Teachers Association.

SCHUMANN-HEINK IN CALIFORNIA.

Madame Schumann-Heink, the world-famous operatic and concert contralto, will spend her summer in California this year. Some time ago, she bought a beautiful estate near San Diego and ever since she has been anxious to live on it and enjoy the comforts and delight of a California summer. At last her wish is being gratified and according to the latest newspaper dispatches, the distinguished artist is now occupying her home in Southern California. Madame Schumann-Heink is noted for her hospitality and no doubt the summer villa of the great Diva will be the scene of many delightful parties and week-end affairs, and the many friends of the world's foremost contralto will have an opportunity to bask in the sunshine of the great woman's kindness and generosity of heart. Madame Schumann-Heink will bring with her several members of her family, most of whom have never experienced the delights of the California climate. The Diva will appear in concert in California during November next.

MUNICIPAL OPERA HOUSE DECISION.

(Continued from Page 1.)

ers and the validity of the present agreement may be judged by an examination of the charter."

The court then declares the association to be a private corporation and says that the agreement takes from the city the beneficial attributes of ownership of the opera house and allows these attributes to be vested in the "private corporation." "The city has the right to conduct and operate an opera house," the Court goes on, "but it has no right to turn over the control in perpetuity to the association, which under the agreement, is to have a majority on the board of fifteen trustees to control the property. The agreement is not a lease. If it was proposed to erect the opera house on private property and then turn over the entire property to the city, the transaction would be sustained. We regret the result of our holding that there is no authority of law to carry out the agreement." The Court intimates that were the proposed trustees so organized as to give the city a majority on the board, the transaction might be construed to be legal.

With the determination of overcoming the difficulty raised by the Supreme Court decision in the opera-house case, the Supervisors took the first step toward the formulation of a new agreement at a meeting last week, when the following resolution was adopted by a unanimous vote:

Whereas, The Supreme Court of the State of California has decided that the agreement entered into on February 3, 1913, between the "Musical Association of San Francisco" and the city and county of San Francisco, providing for the erection of an opera-house in the civic center, is in contradiction of our charter and the general laws of the State of California, and for that reason cannot be upheld; and whereas, the Board of Supervisors has purchased sufficient property in the civic center to provide an entire block of land as a site for the proposed opera-house; and whereas, said Board of Supervisors is of the opinion that San Francisco's civic center will not be complete without the opera-house—a proposed \$1,000,000 building offered as a gift to the city by generous citizens of San Francisco; therefore be it

Resolved, That the Board of Supervisors requests the City Attorney to confer with the attorneys of the "Musical Association of San Francisco," in order that an agreement may be drawn up that will meet with the approval of the directors, members and subscribers of the Musical Association of San Francisco; and also an agreement that, in the opinion of said attorneys, can be sustained by the courts of this State.

Miss Pauline Hildebrand and Leo Hildebrand, who recently created somewhat of a sensation with an exquisitely rendered scene from Sudermann's Magda at the residence of Mr. and Mrs. David Hirschler, have accepted an offer to enter the Liberty Theatre forces in Oakland. Miss Hildebrand possesses that very rare treasure known as genius, for notwithstanding the fact that she never had undergone professional training, she simply thrilled her audience with her remarkable declamatory powers as well as her wonderful ease of deportment. In addition to her unquestionable artistic superiority, she is the fortunate possessor of a truly regal personal appearance. We do not hesitate to predict an exceedingly brilliant future for this extraordinary gifted young woman. Miss Hildebrand is greatly indebted to her brother for his able assistance. We know hardly anyone conversant with histrionics who possesses quite that versatility which Mr. Hildebrand showed on the above mentioned occasion, and a number of characters with equal fidelity.

ALICE NELSON MAKES DEBUT AS SINGER.

We take pleasure in quoting the following from a San Jose paper regarding a concert given recently by Miss Nelson:

Miss Alice E. Nelson, one of San Jose's talented musicians, assisted by Giovanni Bellingeri, a tenor of the Lambardi Opera company; Mrs. Irene Campbell-Cator, violiniste, and Thomas Vincent Cator, accompanist, made her debut as a singer last evening at the Unitarian church. Miss Nelson is no stranger among us, musically, for as a pianiste she has gained a reputation for artistic work. Indeed, it was to act as accompaniste to Miss Ruth Hayward while she was studying under Madame Ellen Beach Yaw that Miss Nelson went to Lark Ellen last summer. There, under the inspiration of the diva, Miss Nelson "found" her voice. She studied assiduously under Madame Yaw while there, making marvelous progress. Miss Nelson's voice is sweet and true, bell-like in timbre, lyrical and singularly flexible. A suite of four numbers by Mme. Lehmann opened her program. The sweetness of her voice brought insistent applause, and she responded with "Il Baccio" (Arditi).

Two of Thomas Vincent Cator's compositions, "Clorinda Sings" and "The Humming Bird," were delightfully given, Miss Nelson interpreting the spirit of the dainty songs to perfection. To Miss Nelson belongs the honor of first singing "The Humming Bird," with its close harmonies and exquisite phrasing. This, too, won the appreciation of the audience, who, not content with recalling Miss Nelson and Mr. Cator, insisted upon hearing the new song a second time. "Una Voce Poco Fa" gave Miss Nelson opportunity to show the flexibility of her fresh young voice, and was, to the mind of the critic, quite the most charming of her operatic



JOHN C. MANNING

The Well Known Pianist and Pedagogue and Director of the John C. Manning Conservatory.

selections. Signor Giovanni Bellingeri, who assisted Miss Nelson, has a magnificent tenor, which he handles ably. "Che Gelida Manina," his first number, from "La Boheme," was enthusiastically encored, and he responded with the Romance from Fedora. "Salve Dimora" (Faust) was given a fine interpretation, and for encores he sang "Un Baiser," a French ballad, and the tenor solo from "Nanon."

Mrs. Irene Campbell-Cator, another of our San Jose musicians, delighted with her violin playing. Mrs. Cator is an artist whose work is delightfully satisfying. Her suite of three compositions gave her opportunity to show her artistry to the full—"Romance," the full, broad tones; "Mazurka," the light, delicate tones and technique, and "Dream Voyage," one of the compositions of Mr. Cator, the fine interpretative qualities. Thomas Vincent Cator's talents were well-known to San Jose. A finished musician, he is becoming known as well as a composer of recognized merit, and it is even said that some of his compositions compare favorably with those that have lived in the popular mind. His accompaniments last evening showed a fine sympathy with the singers and perfect understanding.

THE ALLEN SUMMER COURSE IN PIANO.

We take pleasure in publishing the program for the Allen Summer Course in Piano which will take place during July. Warren D. Allen announces that the hours for the classes will be arranged on registration day, June 30, to suit the convenience of the students. The dates given for the concerts on the program published below are subject to change. Following is a complete list of the features that are included in this summer course:

July 1. Rhythm. July 2. Notation and Sight-Reading. July 3. Theory Class, Scales-Major and Minor. July 4. Holiday adjournment. July 7. Intervals and Ear Training. July 8, 9, 10. Adjournment for the State Convention of the Music Teachers' Association in San Francisco. July 11. First Principles of Phrasing—Easy Teaching Material. July 13. Organ Recital by Warren D. Allen, under the auspices of the American Guild of Organists, 1st Baptist Church, Oakland. July 14. Theory—Triads. July 15. First Principles of Form and Design; Melody-Writing. July 17. Triads—First inversion. July 18. Teaching Material—The Dance Form and Song Form. July 21. Triads—Second inversion. July 22. History of the Pianoforte, and its influence on the Development of Musical Expression. Laws of ex-

pression. Use of the pedal. July 24. Theory—First Principles of Counterpoint. July 25. J. S. Bach and his works. July 28. Theory—Chords of the Seventh. July 29. Further study of counterpoint outline, and teaching material. July 31. Ensemble playing, solos by chosen students in the class, and general review of the work. Detailed study of Piano Technique can be pursued in the private lessons with Mr. Allen, which are part of the course. Students in voice received by Esther Houk Allen during the summer. Ensemble instructions given by Mr. Herbert Riley.

Recitals by Mr. Allen.—With assistance of Esther Houk Allen, Contralto, and Herbert Riley, 'Cellist. Saturday evening, July 5th. "Development of the Suite and Sonata." Couperin, 1668-1733. The Mysterious Barricades. Rameau, 1683-1764. Tambourine. Call of the Birds. Bach, 1685-1750. Gavotte (for 'cello). Prelude and Sarabande (English Suite in A minor). Loellily, 1660-1728. Gigue in G minor. Mozart, 1756-1791. Turkish Rondo. Haydn, 1732-1809. Adagio from the 'Cello Concerto in C. Beethoven. Sonata for Piano and 'Cello, Op. 69. Sunday, July 13th, at 3 p. m. Organ Recital for American Guild of Organists. First Baptist Church, Oakland. Compositions by Wagner, Buxtehude, Max Reger, Guilman, Buzzi-Peccia, Bach, MacDowell, Debussy and Bonnet. Admission free to the public. Saturday, July 19th, at 8 p. m. "The Romantic School." Songs by Schumann and Brahms. Sonata for 'Cello and Piano, in E minor (Brahms). Piano works: Chopin's Fantasia, Brahms's Waltzes, and selections from Schumann. Saturday, July 26, at 8 p. m. "The Modern School." Songs and Piano works by Liszt and Debussy. Sonata for Piano and 'Cello by Saint-Saens.

PORTOLA PRIZE SONG CONTEST.

The Land Show committee of the San Francisco Real Estate Board has announced a prize song contest in the hope that the need for a typical and distinctive California song may be satisfied. For the song accepted by the committee as the official song of the Land Show, which is to be held in San Francisco, October 11th to 25th, \$100 is offered. This offer calls for the song complete, words and music. For song verses accepted by the committee without the musical score, \$50 is offered, it being realized that many a clever verse writer is not at the same time a musician. The conditions of the contest are as follows: All copy must be submitted by September 1st, addressed to the Land Show committee, 501 Mills Building, San Francisco. Verse copy should be typewritten if possible. All copy should bear author's name and address.

Publishing rights and copyright to remain the property of the author, the Land Show committee reserving to itself the right to publish the accepted song in the daily newspapers and in the official programme of the Land Show. All copy submitted will be judged on its merits by a committee to be selected later. The Land Show committee reserves the right to reject any or all manuscripts, upon the condition that no publication shall be made of any manuscript not awarded a prize. The musical events of the coming Land Show will be of considerable importance. Following a call made last week, volunteers are offering themselves in increasing numbers for the festival chorus of 1000 voices which will give a series of concerts during the fifteen days the show is open. Howard E. Pratt, a well-known singer and musician, is in charge of this work as musical director. He is receiving applicants for the chorus at the headquarters of the Land Show in the Mills building. The festival chorus is designed especially to stimulate the interest of local singers in ensemble concert work. The programme selected will be of well-known classical and popular character. The concerts will serve to bring musical entertainment close to thousands of persons.

The second of the series of organ recitals being given under the auspices of the American Guild of Organists took place last Sunday in Oakland. Mrs. Augusta Lowell Garthwaite played at the First Baptist Church, Jones street and Telegraph avenue, at 3 o'clock giving the following programme: "Concert-Satz" in E flat minor (Ludwig Thiele); largo from "New World" symphony (Dvorak); "Allegro Militaire" (Wolstenholme); trio from "Sonata Three," in D minor (J. S. Bach); "In Summer" (Charles Stebbins); "Dragon Flies" (Harry Rowe Shelley); "Autumn" (Edward Johnston); "Te Deum" (Max Reger); "Pastorale" (Charles M. Widor); "Allegro Risoluto" (Louis Vierne). Tomorrow, the program will be given by Benjamin S. Moore at the First Unitarian Church in this city.

SIR HENRY HEYMAN PRESENTS CLEVER PUPIL.

Sir Henry Heyman has again proved himself a real violin teacher when he presented George Bailey, a totally blind violin student at his studio, 434 Spruce Street on Thursday afternoon, June 12, in the presence of a few friends especially invited for this occasion. The entire affair was a brilliant success. Mr. Bailey just graduated with high honors from the Institution for the Blind in Berkeley in all studies, and he is now qualified to enter the State University. While at the Institute, he studied piano and organ with Prof. Otto Fleissner, the director of music at that institution. He has studied the violin during two years and a half exclusively with Sir Henry Heyman, his first and only teacher, and he never was able to play violin until that time. The select number of connoisseurs and critics present on this occasion were enthusiastic in their expressions of delight over the exceptional talent and splendid training of this young musician, and both the young artist as well as his teacher were the recipients of hearty congratulations. The following program was rendered with beautiful smooth tone, clean technic and intelligent phrasing: Ave Maria (Bach-Gounod); Simple Aveu (Thome); Souvenir (Drda); Berceuse "Jocelyn" (Godard); Revue (De Beriot); Cavatina (Raff); Polonaise (Lauterbach), dedicated to Sir Henry Heyman; Adoration (Borowski).

SHORT ITEMS OF INTEREST.

At the last semi-monthly meeting of the Krüger Club on Monday, June 9th, the following officers were elected for the ensuing year: President, Flora Gabriel; First Vice President, Bonita Kingsley; Second Vice President, Eva Mehegan; Financial Secretary, Mary Fischer; Recording Secretary, Mabel Filmer; Treasurer, Mary Riesener; Directors, Chester Butler, Carl Gunderson, Helen Auer; Musical Director Georg Krüger. Mr. Krüger gave a very interesting lecture on the art how to practice the piano, illustrating the same quite frequently. The meeting was well attended and an increased membership added greatly to the energy of the organization.

Miss Fanny Myra Bailey, the well known soprano soloist, sang at the last concert of the Loring Club and scored another one of her brilliant successes. Among the compositions she interpreted so artistically were: Heimliche Aufforderung (Strauss), The Robin Sings in the Apple Tree and Midsummer Lullaby (MacDowell), Scorned Love (Kurt Schindler), and with the Loring Club, Miss Bailey sang the solo part in Spring Night by Max Filke, with orchestral accompaniment. As encore to the first group of songs, Miss Bailey sang Down in the Forest, by Ronald. The second group of songs included: The Crying of the Water (Campbell Tipton), Yesterday (Gaston Borch), June (Downing). As encore to this group, Miss Bailey sang Day is Gone (Lang).

The many friends of Miss Fanny Myra Bailey, the exquisite soprano soloist, will no doubt be pleased and



GEORG KRÜGER

Musical Director of the Krüger Club Which Recently Elected New Officers

possibly surprised to hear that she was married to George Alexander Scott, last Tuesday. Miss Bailey is one of the most successful and most able concert artists residing in California, and Mr. Scott is a prominent business man of this city, having been interested in music for some time. His father is the general manager of the Southern Pacific Railroad. The ceremony was a very simple one at the bride's residence in Berkeley, only the most intimate friends and the nearest relatives being in attendance. The scheme of decorations was pink and white. Paul Steindorff and Herbert Riley played the wedding march.

One of the more important vocal ensemble organizations that has recently forged to the front in musical circles is the Lorelei Trio which has successfully appeared at numerous public and private affairs of late. This same Trio will give a recital before the forthcoming Convention of the California Music Teachers. The personnel of this Trio includes: Flora Howell Bruner, first soprano, Louise de Salle Rath, second soprano, Pearl Hossack Whitcomb, contralto, and Miss Frances Buckland is the pianist. The beauty of the voices and the singularly fine blending and intonation as well as phrasing form the leading characteristics of this deservedly popular trio of vocalists.

The musical colony received one of those unexpected surprises when it read in the daily papers a week or two ago that Miss Mabel Riegelman, the distinguished prima donna soprano with the privilege of her profession had made up her mind suddenly and married M. L. Samuels, the clever young attorney to whom she was engaged for some time. No doubt the suddenness and privacy of this important event was inspired by a natural desire to escape publicity, and too friendly attention of the host of admirers of the young people. Anyway the Pacific Coast Musical Review joins the numerous friends of the young couple in extending to them the heartiest wishes for continued happiness and prosperity. Miss Riegelman will continue her stage career, and her husband will no doubt look out that her contracts will be properly signed, sealed and delivered.

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MISS BLANCHE HAMILTON FOX GIVES SAN JOSE RECITAL.

Miss Blanche Hamilton Fox, the distinguished operatic and concert contralto gave two recitals in San Jose last week assisted by Ashley Pettis, the well known pianist and accompanist. On Friday afternoon, May 30, Miss Fox sang at the Notre Dame Conservatory in the final artist recital of the season. The Sisters and students of the College feel greatly pleased with the results obtained from these artists recitals during the last two years. Miss Fox made an excellent impression by reason of her art as well as her charming personality.

Sunday evening Miss Fox was the soloist at the True Life Church which was full to capacity. On Monday evening, she gave a concert in the Ballroom of the Hotel Vendome, which was attended by the leading social and musical people of San Jose. Ashley Pettis, the brilliant young pianist, accompanied Miss Fox and played two groups of solos in a splendid manner. Miss Fox was in magnificent voice and was applauded after each piece as was Mr. Pettis. After the concert, almost the entire audience waited to meet Miss Fox to offer congratulations and to express the hope that Miss Fox might return soon. Since coming to the coast, Miss Fox has had many solicitations to make California her permanent home, and she likes the Coast so much she will surely come again.

The San Jose Mercury published the following from the pen of Clarice Urmay, on Tuesday morning, June 3d: "Miss Blanche Hamilton Fox appeared in recital last evening at Hotel Vendome. A program of fourteen songs was flawlessly rendered, the singer exhibiting a mezzo soprano voice of surprising sonority, coupled with the ability to modulate it to surprising delicacy and sweetness. Most big voices are simply ponderous without the capacity for fine work of medium power or delicate shading, but the singer of last evening revealed superb mastery of mezza voice, and still remaining true to pitch. Such resonance is seldom heard in connection with such beauty in soft passages, and fineness in phrasing and sympathetic interpretation made the program a thing of joy. * * * Miss Fox has a voice that impresses itself on the memory, and in roundness, compass, firmness and artistic control, it is certainly to be numbered with the great voices of the world of song. Ashley Pettis, a San Francisco musician of note, accompanied the singer with taste and discretion, and played four piano selections. Mr. Pettis is a refined, poetical pianist. He played several loud numbers without pounding and his delicate passages were clean-cut and convincing. Schumann, Liszt, Rachmaninoff and Chopin were the composers interpreted by the pianist, and all the selections were beautifully played with the elegance and taste of the esthetic virtuoso."

On Thursday evening, May 29, a large and cultured audience attended the lecture given by Mrs. Nellie Wood at the Temple in San Jose. Assisting Mrs. Wood was Miss Maude White, a talented young soprano of San Francisco, who rendered two vocal solos in which she showed fine voice and style. Madame Guesta considers Miss White one of her most promising pupils.

KOHLER & CHASE MUSIC MATINEE.

The program to be presented at this week's Kohler & Chase Music Matinee to be given this afternoon, June 21, is again noteworthy for its fine musical quality. The soloist who has been engaged for this occasion is Manuel Carpio, tenor. Mr. Carpio is particularly known as an excellent operatic tenor of fine timbre and range. He is not a stranger to San Francisco concert goers for he has appeared frequently in a number of prominent public and private events. Mr. Carpio will sing songs by Dvorak and Grieg and operatic arias by Bizet and Puccini. In addition to Mr. Carpio's solos there will be a number of instrumental selections to be interpreted on the Knabe Player Piano, the Fischer Player Piano and the Pipe Organ. An especially interesting number will be Rubinstein's Kammerlied Overture, played on the player piano and pipe organ, making a beautiful ensemble effect. The complete program will be as follows: Valse de Concert Op. 30, No. 2 (Wieniawski), Knabe Player Piano; Als die alte Mutter Op. 55, No. 4 (Dvorak), Ich liebe Dich (I Love Thee) (Grieg), Mr. Carpio, with Fischer Player Piano accompaniment; Kammerlied Ostrow, Op. 10, No. 22 (Rubinstein), Fischer Player Piano and Pipe Organ; Polonaise op. 11, No. 1 (Moszkowski), Knabe Player Piano; This Flower You Gave to Me from Carmen (Bizet), E luce van le stelle from Tosca (Puccini), Mr. Carpio, with Fischer Player Piano accompaniment; To a Water Lily (MacDowell), A Deserted Farm (MacDowell), The Pipe Organ.

FERRIS HARTMAN IN JAPAN.

The very interesting and picturesque engraving which appears on the front page of this week's issue of the Pacific Coast Musical Review represents Ferris Hartman and his clever comic opera company on the stone steps leading to the gate of the temples and tombs of the Sho Guns and the priest at Mikko, Japan. The picture was taken last September when the company was on a very successful tour through the Orient. Upon the return of the company from Japan, Mr. Hartman began a twelve week's engagement at Idora Park, where he is now scoring his usual series of artistic triumphs. Under his direction, the Idora Park management is giving a number of the latest and most elaborate musical companies, changing the bill every week. Mr. Hartman's genius as comedian and stage director is manifest in the brilliant manner in which the operas are mounted and presented. Every opening night is as complete and devoid of hitches as the closing night. The exceedingly skillful work of the principals of the company may be noted in every performance. The cast includes such unquestionably competent people as Mindel Kingston World, George Ebner, Lawrence Bowes, Fred Snook, Harry Pollard, Alice McComb and Grace Duval. Jack Raynes is the able musical director. Last week the company presented The Broken Idol and this week, The Time, The Place and The Girl is the bill.

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Among the most able and most respected musical educators who have come to San Francisco to locate in recent years must be counted John C. Manning, who, after several years of successful activity in Boston, has made this city his permanent home. Mr. Manning has made a host of friends, among them most influential people, who admire him by reason of his dignified bearing as a musician and his seriousness of purpose. No one can ever say that they heard him speak harshly of a colleague, and still he possesses the courage of his conviction to an extent that prevents him from being hypocritical. That a musician of such high purposes and such unquestionable ability would surely secure a firm foothold in a community, eager to welcome able musical instructors, could not be doubted, and so it is not surprising that the John C. Manning Conservatory of Music, which this exemplary musician has established, has become a successful and much sought musical educational institution from the very start, and is now well on its road to prosperity and unquestionable influence.

In his useful pedagogical work Mr. Manning is ably assisted by Mrs. Manning who, as secretary of the Conservatory, is bringing a certain spirit of home atmosphere as well as a dignified business guidance to the artistic phase of the Conservatory. It is this home atmosphere which should be of especial advantage to lady students who desire to take advantage of a musical education in the metropolis. Mr. Manning is especially

SEBASTIAN BURNETT'S SEATTLE TRIUMPH.

Sebastian Burnett, the distinguished operatic tenor who is spending his summer in San Francisco and who opened a studio in the Kohler & Chase Building last week, recently appeared on a concert tour in Oregon and Washington. During this tour, he received very enthusiastic press comments, among which the following from the Seattle Times, may serve as a striking example:

"Mr. Burnett, accompanied by Boyd Wells, began his program with Barthelémy's *Thièste Ritue*, which was a fortunate selection, giving wide range to his deep, rich and sonorous voice and also affording ample play for Burnett's fine capacity for the expression of the emotional and tragic. None could have fairly criticised the manner in which Burnett gave this beautiful Italian song. In the first place, Mr. Burnett's voice has unusual breadth and resonance, especially in the middle and the high register in which the tones are beautiful in their deep coloring. He is in every sense a dramatic tenor who is undoubtedly able to shine especially well when his big vocal powers are pitted against a grand opera orchestra."

Another paper had this to say: "Mr. Burnett not only sings the great operatic airs but also the very simplest English songs with poetic expression, full of soul and temperament. There is almost no other European tenor of note who sings 'My Rosary,' 'Drink to Me Only With Thine Eyes,' and various other English song gems of popular appeal. But Mr. Burnett believes there is much of beauty and art to be developed in these songs and that the appreciation of the public is worth the artist's efforts. In appreciation of this love of fine songs in the good old English, Mr. Burnett's programs consist largely of English selections, though not to the exclusion of the heavier foreign arias."

The Musical Review is in receipt of a letter from Lydia Sturtevant, the brilliant California contralto, who is now scoring a series of brilliant artistic triumphs in the East. She made a tour of the Middle West and Canada with the Chicago Opera Quintet and earned well merited applause and recognition. In September she will begin a nine months tour with the Sheehan English Opera Company as *Herodiade* in Massenet's famous opera. The management has decided to advertise the opera as "Salome" and the company will tour from Coast to Coast, reaching San Francisco about November.

We are in receipt of an announcement from Carlos Troyer, the distinguished composer of Indian songs, to the effect that a newly revised and enlarged series of his native Indian songs (English and Indian text), with historic descriptions prefixed to each song are published exclusively by the Theodore Presser Co., of Philadelphia. There is also published a lecture on Indian music by Carlos Troyer giving an historic outline of the Cliff dwellers of the Southwest and the Zunis, their customs, government, strange psychic practices and their music. The songs which have been transcribed and harmonized by Mr. Troyer include the following: Sunrise Call or Echo Song; Zunian Lullaby, (a) Incantation upon a Sleeping Infant, (b) Invocation to the Sun God; Zuni Lover's Wooing, or Blanket Song; The Coming of Montezuma; The Feative Sun Dance of the Zunis; The Great Rain Dance of the Zunis; Indian Fire Drill Song; Mohave-Apache (also a piano solo); Hymn to the Sun (Ancient Esoteric Jubilee Song); Sunset Song (Evening Ceremonial); Piano solos—Ghost Dance of the Zunis (with violin obligato ad lib); Kiowa Apache War Dance (wild and mystic); Zunian Clown Dance (Kor-Kok-shi). These Indian songs can be had at all the music stores.

Mrs. Grace Davis Northrup, the brilliant California soprano, who has just concluded a most successful season in the East, will sail for Europe on July 2d to spend the summer abroad. Both the church and synagogue in which Mrs. Northrup sings were kind enough to give her a two months' vacation and no doubt this European trip will prove of great advantage to the singer. It is somewhat of a climax to a splendid year, for Mrs. Northrup has been kept busy with two church positions and a number of very fine engagements, the last of these for the season took place in June 16th, when Mrs. Northrup sang the soprano part in the *Creation* at New Wilmington, Pa., with Benjamin Berry, tenor, and Marion Green, baritone. Everything points to a very busy season next year, so no doubt the vacation will come very handy.

A glance at the columns of the Musical Review this summer will show that unlike last year not one of the prominent teachers who advertise in this paper discontinue their professional cards during what is supposed to be the idle part of the year. The suggestion of the Musical Review a year ago, to establish summer courses has been accepted by many of our leading teachers and seems to have proved profitable. We never could see any sense in teachers and pupils ceasing activities altogether for a period of four months. This always was a very expensive vacation to teacher and pupil. The teacher lost his income and the pupil lost valuable time of study which had to be made up in one way or another. Most of the time it prolonged music study unnecessarily. The advertisers in the Musical Review by continuing their activities as firmly during the summer months as during the winter season prove thereby that they are successful educationally and financially, for it would hardly be likely that they would continue to spend money on advertising, if they could not afford to do so. We have always maintained that this paper is an excellent advertising medium for the teacher and artist and it is increasing in value every week.

The first of the series of six organ recitals to be given under the auspices of the Northern California Chapter of the American Guild of Organists took place Sunday afternoon, June 8, at 3 o'clock at the first Congregational Church, Post and Mason streets. Dr. H. J.

Stewart, organist of St. Dominic's church of this city, gave the following program: "Prelude and Fugue" in E flat, St. Ann's (Bach); Intermezzo, from the "Wedding Suite," op. 120 (Oliver King); "I Volkston" op. 63 No. 1 (Grieg), organ transcription by H. J. Stewart; dialogue, from the "First Sonata" in G minor (Rene L. Becker); "Canzonetta" in A minor, op. 71, No. 1 (Arthur Foote); "Solemn March" in E minor, op. 71, No. 2 (Arthur Foote), dedicated to H. J. Stewart; "Toccata" in D minor, op. 108 (Renaud); "Consolation" in D flat (Liszt), organ transcription by H. J. Stewart; "Processional March" in A (Stewart), from the music-drama "Montezuma."

Mme. Lillian Nordica was in San Francisco early this week on her way to Australia, where she will appear on an extended concert tour. Before returning to the United States, Mme. Nordica expects to give concerts in Hawaii, India and England and possibly in the Orient. She expects to be away for nearly a year. On Sunday evening Mme. Nordica attended the performance of "Everywoman" at the Cort Theatre, and those who saw her commented on her splendid appearance.

J. B. Levison, chairman of the department of music for the Panama-Pacific Exposition, left Monday, June 2 for Europe, where he will remain for about two months.

Mme. Bernice de Pasquali was the guest of honor at a musical reception given by the Sequoia Club on the evening of June 12th. During the affair, Mme. Pasquali sang several songs.



SEBASTIAN BURNETT

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trained and has had long experience in the matter of conservatory methods. He possesses that splendid knack of the true teacher to impart as much knowledge as possible in as short a time as possible, and impart it in such a manner as to fix it permanently in the mind. Mr. Manning is also one of those educators who understand and spread the necessity of attending concerts of great artists as a part of a musical education, and who realize the value of ensemble work in music. In a very neat little prospectus, very tastefully compiled, we find Mr. Manning setting forth the purpose and aim of the Conservatory as follows: "The Conservatory aims first of all, to educate the student along the broadest lines in the ART OF MUSIC under the ablest teachers and best methods, and secure, to create a musical atmosphere that will not only be a stimulus, but an incentive to greater work and higher ideals. In looking back over our first year's experience, endeavors and success, we feel greatly encouraged and shall put forth our very best efforts to make this second year far more telling for good in the development of music as an art and a great factor in the building up of character."

It will here be seen that Mr. Manning is one of the few select educators who understand that their duty is not confined to their restricted circle, but to the community at large, and if every musical educator would realize this fact, and would be able to shed the cloak of selfishness and think occasionally of others, music would be a far more appreciated art and musicians would occupy a far more exalted position in the community. That Mr. Manning's mode of education is thoroughly appreciated by leading people of vast influence may be gathered from the following list of friends which Mr. Manning has been authorized to attach to his neat little brochure: Mrs. Phoebe A. Hearst, San Francisco; Mrs. Marriner Campbell, San Francisco; Mr. and Mrs. Peter F. Dunne, San Francisco; Thomas G. Crothers, San Francisco; H. Van Luvin, Cashier of the Union Trust Co., San Francisco; C. P. Robinson, San Francisco; Mrs. L. V. Sweesy, Berkeley; Mrs. E. P. Buckingham, Berkeley; Carl Faelton, Boston, Mass.; Arthur Foote, Boston, Mass.; J. B. Willis, second editor of the Christian Science Journal and Sentinel, Boston, Mass.; Dr. Percy Goetschius of the Musical Art Institute of New York; Paul Pearson, editor of Talent, Philadelphia; William Allen White, editor of the Emporia Daily Gazette, Emporia, Kansas.

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The cast has also been carefully selected in the main. Adele Blood is not only a very effective emotional actress, but she is an exceptionally beautiful woman who seems to have been created for the part. H. Cooper Cliffe is an actor par excellence who interprets his lines with conviction and intellectual power. The minor roles are all taken by people who evidently have been carefully selected. The play has been discussed so often in the daily papers that it is not necessary to again refer to it here. The musical setting by George W. Chadwick is worthy of far more attention than the daily papers accorded it. The music fits the various moods of the play like a glove, and the dramatic as well as the lighter phases of the action are faithfully portrayed in the orchestra. Mr. Chadwick reveals himself again as one of America's greatest composers. Musicians will find it profitable to witness the performance of Everywoman on account of this exceedingly beautiful musical setting.

ORPHEUM.

The Orpheum bill for next week will well repay most careful perusal for it argues a delightful entertainment. Zelda Sears, the famous character comedienne, and an excellent supporting company will appear in Edgar Allen Wolf's brilliant comedy of life behind the scenes, entitled "The Wardrobe Woman." Although the little play is contrived to produce laughter, there is interwoven with its humor a tender love story in which the wardrobe woman plays the part of a good fairy and brings a charming romance to a happy termination. Percy Bronson and Winnie Baldwin will present an act which is entitled "Pickings from Song and Dance Land," and which has already proven one of the greatest hits of the present vaudeville season. Both Mr. Bronson and Miss Baldwin have hosts of friends in this city, which may be regarded as their home, and their reception is sure to be of an enthusiastic nature.

Chief Caupolican, the American Indian, who is creating a positive furore on the vaudeville stage, will make his first appearance here. Caupolican inherits his title of chief and comes from a long line of Araucano warriors, a Southern American Indian tribe known as the pale-faced Indians, as they are fairer in complexion than any of the other natives of this country. Caupol-

ican is fortunate in the possession of a magnificent voice, which has greatly benefited by a musical education in France. He is unique and entertaining. His talks about his people, although most humorous is a truthful narration. Frank Coombs and Ernest Aldwell, two men with exceptionally good voices, will be heard in a series of old and new songs. Mr. Coombs was for two seasons one of the principal tenors of Oscar Hammerstein's Manhattan Grand Opera Company. Mr. Aldwell has a baritone of rare quality and the singing of the two is simply delightful.

Mr. and Mrs. Gordon Wilde will amuse with their animated shadow creations. They produce with the aid of their hands on a screen animated pictures and silhouettes of various celebrities. They are fresh from the London Coliseum, where they were a great success. The four Rotters, sturdy Teutons, will offer a remarkable exhibition of gymnastic skill. The only holdovers will be Joe Jackson, the European Vagabond, and Louis A. Simon and Kathryn Osterman in "A Persian Garden," both of whom are proving great hits.

TIVOLI OPERA HOUSE.

The last performances of "The Serenade" will be given at the Tivoli Opera House this Sunday afternoon and evening and in response to an insistent demand from thousands of admirers of Gilbert and Sullivan, "Iolanthe," the most tuneful and melodious of all of Sir Arthur Sullivan's scores and the brightest bit of satire by his wonderful collaborator, W. S. Gilbert, will be revived on an elaborate scale next Monday night. During the present series of revivals of the Gilbert and Sullivan operas in New York, neither "Patience," "The Pirates of Penzance," "Pinafore," nor the "Mikado" have achieved anything like the success of "Iolanthe," its many beautiful numbers and jolly little story of the fairies and House of Peers having created a veritable amusement furore on Broadway. "Iolanthe" was always a favorite in San Francisco and on its many presentations at the Tivoli before the fire, the home of opera was invariably crowded to the doors. The cast provided for next week is very strong and will include Ilon Bergere in the title role, Rena Vivienne as Phyllis, the artless shepherdess who has the House of Lords at her feet, and Sarah Edwards as the Queen of the Fairies. Teddy Webb will be the highly susceptible Lord Chancellor who gives away pretty wards, but without one for himself, and Henry Santrey will play Strephon, who is a fairy down to his waist while his lower extremities are human. John R. Phillips and Charles E. Gallagher will be the love-lorn Earl of Tolloller and Earl of Mount Ararat and Oliver LeNoir's big bass voice will be heard to great advantage as Private Willis. The several minor parts will be suitably filled and the splendid Tivoli chorus will have much to do as fairies and peers. Edward P. Temple, who worked under W. S. Gilbert himself in London, is putting forth special efforts in producing "Iolanthe" and the big orchestra, under the baton of Hans S. Linne, will be at its best. The only matinees at the Tivoli are given on Saturday and Sunday.

ALCAZAR.

Leo Ditrichstein's newest comedy, "Such Is Life," will be presented for the first time on any stage next Monday evening at the Alcazar, with its author leading a cast which includes Isabel Irving, Cora Witherspoon, Madge West, Anne Livingston and the best talent of the stock company. This latest work of the prolific playwright has been in rehearsal daily during the last two weeks, and all directly concerned in its production predict another Ditrichstein success. If their expectation is fulfilled, "Such Is Life" will be its creator's next starring vehicle under David Belasco's direction, opening on Broadway before this year expires.

It consists of three briskly-moving acts in which the central figure is Stephen Black, a painter of landscapes whose lofty aspirations are hampered by his poverty, his unsympathetic wife, Delphine, and his disinclination to produce the kind of pictures that most readily sell. Driven to despair, he attempts suicide by drowning off the Connecticut shore, but is picked up by a yacht and carried to Canada, where he hastens to his New York home and arrives there just in time to witness the funeral of a man who was taken from the water and identified as him. When he sees the way in which his supposed death has affected his heartless wife, he hides himself from all except his one sincere friend, a composer of music, and steals away to Europe, where his art obtains due recognition and fame and fortune come to him. Then he returns under an assumed name, to find his once-despised pictures in such demand that the woman he fled from, now married to an artist of mediocre ability, is forging his signature to her new husband's work. To disclose how she is confounded and how the seemingly-hopeless marital complication is happily disentangled would spoil a genuine surprise for those who intend to witness the comedy.

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SAN FRANCISCO, SATURDAY, JUNE 28, 1913.

Price 10 Cents

TIVOLI OPERA HOUSE PRESENTS GREAT PERFORMANCE OF IOLANTHE

Extraordinarily Fine Cast of Principles Give New Vigor to One of the Foremost Masterpieces of Comic Opera Literature and the Musical Public of San Francisco Should Reward the Enterprise of the Management

By ALFRED METZGER

There is now an opportunity for those people who constantly complain about being unable to witness high class comic opera performance to make it worth while a management of a theatre to meet the supposed taste for music in this community. We attended the opening performance of Iolanthe at the Tivoli Opera House last Monday evening, and we can conscientiously endorse the production in a sufficiently enthusiastic manner to urge everyone really interested in good music to attend. There may have been an excuse on the part of our serious music lovers to refrain from attending the performances of When Johnny Comes Marching Home or The Serenade as not being sufficiently serious works to demand the attendance of the musical public, but this excuse can not be advanced in Iolanthe. In the first place the work is one of the greatest comic operas ever written, and it is presented in a manner worthy of its artistic value. In the second place it will give the public an opportunity to encourage the management to give only the very best comic operatic works by making the same easy. Now if the people persist in staying away from productions of such unquestionable merit at prices within everybody's reach, then the people must only blame themselves if the managers go to work and present plays more likely to pay their expenses. We assure our readers we would not give the Tivoli Opera House production the place of honor in this paper this week, if we were not thoroughly convinced that the performance justified it and if we did not think it necessary to urge our readers to assist in the cause of good music.

As a matter of fact the production of Iolanthe is one of the finest examples of artistic stagecraft we have ever witnessed. The cast has been chosen with fine discrimination and every one of the artists is exerting himself or herself to give an interpretation of this great Gilbert and Sullivan work which is worthy of the masters who penned it. Teddy Webb in the role of the Lord Chancellor surpasses himself in his skill to make genuinely humorous situations thoroughly effective. He reads the lines and sings the sometimes exceedingly difficult songs with an intelligence and with an emphasis that coaxes the risibles into frequent activity. Mr. Webb also resists the temptation to change the refinement and finesse of the role to uncalled for displays of "horse-play" comedy. His dancing is exceedingly graceful and also exhibits a certain element of humor that adds greatly to the speaking part of the role. Mr. Webb proves himself to be a comedian of the first class, an artist of the highest susceptibilities and an actor who understands the art of propelling witticisms over the footlights with telling effect. He succeeded wonderfully well in bringing out a few unusually clever topical verses, knowing the secret of emphasizing the point of the joke in a manner to elicit screams of laughter at the right time. It was a relief to listen to a performance of histrionic art which is unfortunately so very rare at the present time.

Henry Santrey as Strephon also gave an excellent delineation of the rather difficult character he essayed. He succeeded exceedingly well to combine the poetic atmosphere of the role with its frequent touches of delicate humor. Here, too, a certain refinement was maintained which proved a credit to the performance. Mr. Santrey's beautiful baritone voice was heard to excellent advantage occasionally, but it was his histrionic art that came most frequently to the fore. Although we thoroughly enjoyed the work of Rena Villenne ever since she began her engagement at the Tivoli, she has never shown to quite such splendid advantage than she did in the role of Phyllis. She not only sang and acted the part with exquisite taste and discrimination, but she looked the part every inch of it. She spoke her lines with singular appreciation of their poetic significance and never failed to punctuate an occasional witty meaning. She was very delightful. Sarah Edwards was simply ideal in the role of the Fairy Queen. Her rich, resonant and velvety contralto voice was heard occasionally in some of the most beautiful arias in the opera. She played the role with dignity and grace. Ilon Bergere, too, interpreted the musical phase of the role of Iolanthe with highly artistic accomplishments. Her smooth, warm mezzo soprano fitted well into the music of this great work. She also

looked the part to perfection. Charles E. Gallagher as The Earl of Mount Ararat and John R. Phillips as the Earl of Tolloller rendered the musical as well as histrionic parts of the role with delightful ease and adaptability. They both possess unusually fine voices, and they use them with artistic finish. It would be difficult to imagine a finer exposition of these two roles than the one given by these two splendid artists. Oliver Le Noir sang the song of Private Willis very effectively and was justly applauded.

The mounting was unusually rich and picturesque, indeed we have never witnessed a finer stage setting

of finest artistic taste was as follows: (a) Come raggio di Sol (Antonio Caldara), (b) Vittoria! Vittoria (G. G. Carissimi); (a) Cheffero Costume (Giovanni Legrenzi), (b) O cessate di piagarmi (Alessandro Scarlatti); (a) Comme'o Zuccaro (P. E. Fonzo); Piano Solo (a) Fantasia Impromptu (Chopin), (b) Valse C sharp Minor (Chopin), V. de Arrillaga; Prologue di Pagliacci (Leoncavallo), (a) Zortzico (No te olvido) (M. Villar), (b) El Canto del Presidario (F. M. Alvarez), L'Africana (Balletta) (G. Meyerbeer). The other program will take place on Wednesday evening, July 2d. The soloist will be Raymond White, pianist, and the program will be as follows: Prelude G minor (Rachmaninoff), Etude Op. 10, Nos. 2, 7, 11, 12 (Chopin); Sonata op. 31, No. 2 (Beethoven); Valse A Flat Major (Chopin), Hark, Hark, the Lark (Schubert-Liszt), Staccato Etude (Rubinstein).

One of the very best programs ever presented at the Y. M. C. A. Vesper Services took place last Sunday afternoon. The orchestral numbers by the "Californians" were delightfully played. Miss Stuart was exceptionally pleasing in the Ave Maria by Bach-Gounod, her tones being clear and pure. Signor Navarro sang The Year's at the Spring by Bach as an encore to the La Boheme number which he sang in a most finished and artistic manner. The program follows: Trio—"Celeste Aida" (Verdi), The Californians; Soprano Solos—(a) "The Lord is My Light" (Allisten), (b) "Ave Maria"—Accompanied by Trio (Gounod), Ruby Stuart; Vocal Duett—"The Day is Done" (Lohr), Ruby Stuart and Sr. M. Navarro; Violin solo—Romance from 2nd Concerto in D minor (Wieniawski), Alice Guthrie; Tenor Solo—"Che gelida manina" (La Boheme) (Puccini), Sr. M. Navarro—(trio Accompanied); Soprano Solos—(a) "Mother O'Mine" (Tours), (b) "I Hear You Calling Me" (By Request) (Marshall), Trio—"Salute D'Amour" (Elgar), The Californians.

Mrs. Josephine Crew Aylwin of Berkeley, has just received word of her success in the examination recently held by the American Guild of Organists. Mrs. Aylwin was a candidate for the fellowship diploma, which is the highest distinction awarded. One year ago she passed the preliminary examination with Dr. H. J. Stewart, whose pupil she has been for several years. She has already gained distinction as a composer, and has recently published a Cantata entitled The Pied Piper of Hamelin. The examinations of the Guild of Organists are very thorough, and cover everything written within the scope of an organist's duties. The practical subjects, organ playing, etc., were taken in San Francisco, with Wallace A. Sabin as examiner. The papers worked in theoretical subjects, harmony, counterpoint, fugue, orchestration, etc., were forwarded to the Board of Examiners in New York, by whom the awards are finally made.

Pauline Hillenbrand, an exceedingly gifted young histrionic artist, of whom we spoke in the last issue of the Musical Review, appeared in one of the two plays presented during last week at Ye Liberty Theatre in Oakland, and she made an instantaneous impression. Miss Hillenbrand is really far above the usual talent that is beginning a career. She possesses real genius and the ease with which she presents herself on the stage without having undergone the usual awkward experiences of an amateur is in itself absolute evidence of extraordinary ability. We sincerely hope that one of our managers will discover her great merit and give her that opportunity which will bring her before the theatrical world. We are certain that she will be a great discovery for someone. Her success last week was so pronounced that her management gave her a leading role this week. Paul Hillenbrand, her brother, appeared also at Ye Liberty and made an excellent impression. He is an unusually clever character actor.

MacKenzie Gordon, the well known tenor and vocal teacher, left for his annual vacation this week, and will not resume teaching until the middle of August. Mr. Gordon has now one of the largest singing classes in the country and it is steadily growing. He is constantly obliged to refuse lucrative concert engagements on account of his splendid success as teacher.



HERWEGH VON ENDE

Director von Ende Music School of New York City, and Famous Violinist

for this opera. The orchestra was well handled by Hans S. Linne, and the costumes were correct and very rich in material and color. We are sincere when we say that in the mounting and the cast, this production of Iolanthe by the Tivoli forces has never been surpassed by any two dollar productions we have witnessed in San Francisco. Our readers will surely be grateful to us if they follow our advice and attend this presentation of Iolanthe during its altogether too brief run of two weeks. Princess Chic will follow.

SHORT ITEMS OF INTEREST.

The Summer Course at the Arrillaga Musical College is progressing splendidly and really much better than even the faculty had anticipated. Two programs have been announced so far. One of these was given last Thursday evening, June 26 at the College Building, 2315 Jackson Street. The soloists on this occasion were Michele Giovacchini, baritone, and Vincent de Arrillaga, pianist. The program which was rendered with the



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MUSIC AT THE PANAMA-PACIFIC EXPOSITION.

The following letter received by the Musical Review from Theodore Hardee will be of interest to our readers:

I take pleasure in informing you that a letter is being sent by me to the principal manufacturers of the United States, in the various industries and professions covered by the Exhibit Groups classified under the Department of Liberal Arts, inviting their participation in this Exposition. Attached hereto is an explanatory summary of these fifteen groups which contain one hundred and twenty-one classes. In this relation we are emphasizing the national character and international significance of the 1915 Exposition, as well as the splendid opportunity afforded these manufacturers for a comprehensive display of their products and processes, in which live, working exhibits would be especially interesting and attractive.

I have also dwelt upon the fact that the exhibits at this Exposition must be selective in character, because of the comparative limitation of space, due to the world's increased productivity and the wider participation than at previous Expositions. In view of this situation, and as there is no charge for exhibit space, I have suggested the advisability of filing applications for space as soon as possible. Although the rules of the Panama-Pacific International Exposition confine these applications from the various industries to Manufacturers only, we would appreciate your active cooperation towards inducing thoroughly representative displays in the Department of Liberal Arts.

This communication is addressed to you therefore for the purpose of enlisting your valued influence with your correspondents, or those whom you represent here in the industries indicated, to be suitably represented in this great celebration of the opening of the Panama-Pacific—an event that means the inauguration and development of entirely new and profitable avenues of commerce, the extent of which it is impossible to overestimate. As patriotic Americans, imbued with a keen desire to promote the welfare of the important American industries designated, and as public-spirited citizens of San Francisco wishing to aid in every possible way the building of this city through the success of its great Exposition, I trust that we may count upon your best efforts in the direction indicated.

Very truly yours,
THEODORE HARDEE,
Chief of Liberal Arts.

Summary of Classification for Department of Liberal Arts (in Division of Exhibits) Panama-Pacific International Exposition, San Francisco, 1915.

Group No. 29. Topography—Various Printing Processes, (the equipment, processes and products)—including engraving, lithography, typesetting and distributing, typewriting, dictating and addressing machines, lithographs, etc.

Group No. 30. Books and Publications—Book Binding (the equipment and products)—including newspaper and magazine offices of plants, methods of advertising, special libraries, musical scores, etc.

Group No. 31. Maps and Apparatus for Geography, Topography—including globes, nautical almanachs for astronomers, surveyors, etc.

Group No. 32. Manufacture of Paper, (the raw materials, equipment, processes and products).

Group No. 33. Photography (the equipment, processes and products)—including telescopes, surveyors' and navigators' equipments, optical goods, calculating machines, cash registers, scales, weights and measures, etc.

Group No. 35. Medicine and Surgery—including anatomical models, dental, druggists' and veterinary equipment, X-ray apparatus, artificial eyes and limbs, hospital equipment, etc.

Group No. 36. Chemical and Pharmaceutical Arts, (the equipment, processes and products), including laboratory apparatus, explosives, pyrotechnics, dye stuffs, dyes, tanning materials, waxes, glues, perfumes, cosmetics, extracts, soaps, printing inks, blacking, etc.

Group No. 37. Musical Instruments, (the materials, processes and products), including phonographs and talking machines, etc.

Group No. 38. Theatrical Appliances and Equipment, including arrangements for preventing and extinguishing fires.

Group No. 39. Electrical Methods of Communication, including telegraphy, telephony, fire alarms, police signals, etc.

Group No. 40. Civil and Military Engineering, including harbor equipment, harbor safeguards, military defenses, water-works, sanitation, production of artificial ice, methods of testing materials, etc.

Group No. 41. Models, Plans and Designs for Public Works, including construction, etc., of roads and streets, land navigation, bridges, subways, tunnels, etc.

THE MUSICAL COURIER'S SAN FRANCISCO OFFICE.

As already announced in these columns, the Editor of the Pacific Coast Musical Review is now in charge of the San Francisco headquarters of the Musical Courier of New York. This office includes the territory in the Northern part of California. The Musical Courier is generally known to be the greatest musical journal published in the world, and an adequate representation in its columns means a great deal for the musicians of the Pacific Coast. The Musical Courier headquarters are at Rooms 1009-1010 Kohler & Chase Building, 26 O'Farrell St., near Market, San Francisco—the same as the executive offices of the Pacific Coast Musical Review. Advertisements and subscriptions for the Musical Courier will be accepted at these offices. News items concerning the activity of teachers and artists in this territory will be gladly received and attended to. Address all communications concerning the Musical Courier to the above office.

ALFRED METZGER,
San Francisco Representative The Musical Courier.

Group No. 42. Architecture, including mosaics and decorative details, etc.

Group No. 43. Architectural Engineering, including safety devices, etc., in passenger elevators, fire escapes, ventilators, etc.



FLORA GABRIEL
President of the Kruger Club.

Manager M. H. Hanson, who has recently been added to the advisory board of the Society for the Promotion of Opera in English, will this week serve on the Board of Examiners for the Regents Examination at the Siegler Institute.

A very interesting and very musicianly cantata entitled *The Captive Hebrew Maid*, the words and music by that able California composer, John Leechman, was sung at the First Congregational Church, San Francisco, on Wednesday evening, May 28th. The work is written in three parts and is very skillfully worked out. There are occasional vocal climaxes of unusual force and effectiveness and throughout a certain element of melody is observed that makes the works exceedingly pleasing and well adapted to church work. Mr. Leechman is one of our most industrious composers. He is a serious writer who understands the possibilities of the human voice and how to secure the finest ensemble effects. He is well deserving of the success he achieved with this splendid work. The principal characters in this Cantata were represented as follows: *The Captive Hebrew Maid*, Miss Catherine Golcher; *Her Mother*, Mrs. Frank Scully; *Naaman, Captain of the Syrian Army*, a leper, Mr. George Bowden; *Oranes, Naaman's Steward*, Mr. J. J. Petty; *Elisha, The Hebrew Prophet*, Mr. Chas. E. Lloyd, Jr.; *Gehazi, Elisha's Servant*, Mr. J. F. Talbot; *Assisted by Miss Lolita Charles*, Mrs. Harman Jones, Mrs. Paul Jones, Miss Alice Martin, Mrs. L. M. Miller, Miss Ruth Powers, Mrs. G. R. Tryner, Mr. W. W. Davis, Mr. Charles Green, Mr. Harman Jones, Mr. H. C. Parkinson, Mr. G. R. Tryner. The work was presented under the able leadership of Roscoe Warren Lucy.

IDEAL STAGE MANAGEMENT AT IDORA PARK.

There is one particular feature noticeable at the summer season of comic opera at Idora Park which is worthy of more than passing attention. This feature is the exceptionally able stage management displayed by Ferris Hartman. When it is considered that the management of Idora Park presents a new production every week, and that the company is absolutely unfamiliar with most of these performances prior to the first rehearsals, it is nothing short of wonderful that the opening performance should be so devoid of hitches, and that everyone should be so perfectly familiar with his or her role. This goes to show that Mr. Hartman knows how to rehearse. It is very rare indeed, if it happens at all, that a rehearsal is later than two o'clock. On the day of the performance, the rehearsal is finished in time to give the players an opportunity to rest before the performance. In this way everyone is ready to do the best that is in them. Then, too, Mr. Hartman is very courteous and friendly with the people. He does not abuse them, and thus gets from his people much more assistance than he would if he irritated them with his ill humor and lack of patience. This week Jack and the Bean Stalk is the bill. The material for the production did not arrive until Thursday of last week. Nevertheless the opening performance last Monday was smooth and went with a vim and dash characteristic of all these productions. The whole truth of the matter is that Ferris Hartman is simply a genius as stage manager, and no one realizes this better than those who have had the pleasure of working with him.

RUTH WATERMAN ANDERSON'S PUPILS' RECITAL.

Ruth Waterman Anderson, contralto, has just closed her teaching season, and on Saturday, June 14th, gave a pupils' recital at her home, the program of which is appended below. Mrs. Anderson is soloist of the Temple Emanuel, San Francisco, and First Presbyterian Church, Oakland, as well as a member of the well-known Sierra Mixed Quartet. She is the possessor of a lovely voice in the full sense of the word, and her work is broad and musicianly. Her musical studies have covered the piano as well as the voice, and in teaching, her ability to play the piano gives the pupil an advantage which can hardly be over-estimated. Mrs. Anderson was the contralto soloist of the May Festival of the Modesto Choral Society this year, and the critics were unanimous in praise of her work. Program: On the Road to Mandalay (Speaks), Desaix McCloskey; At Parting (Rogers) and A Perfect Day (Bond), Miss Anna Van Dam; The Pine Tree (Salter), It is not Always May (Gounod), Miss Prutzman; Shoozy Shoo (Mayhew) Loving is so Sweet (Clarke), Miss Stickel; Sleep Little Baby of Mine (Dennee), In May Time (Speaks), A Song of Love (E. Nevin), Thou'rt Like Unto a Lovely Flower (Smith) Miss Ida Nelson; I Attempt From Love's Sickness to Fly (Purcell), Archie Thomas; Who is Sylvia? (Schubert), Love's Coronation (Aylward), Mrs. V. Franklin; I Know a Lovely Garden (d'Hardelet), An Open Secret (Woodman), Miss Pearl Howland; The Temple Bells (W. Finden), Spirit Song (Haydn), Miss Emma Bishop; Greeting (Harris), Birthday Song (Woodman), Miss Verna Aymar; Turn Ye to Me (Highland Melody), Polly Willis (Arne), Miss Van Gulpen; By Celia's Arbor (Mendelssohn), Wanderlied (Schumann), Mr. McCloskey; Wenn ich in deine Augen seh' (Schumann), Ich grölle nicht (Schumann), Mrs. Page; Mary (Richardson), Kashmiri Song (Finden), Mr. Thomas.

PROGRAM OF TEACHERS' CONVENTION.

The programme of the annual convention of the Music Teachers' Association of California, as revised during the past week, is as follows:

Monday Evening, July 7, 8:15.—Reception at St. Francis.—"Tarantella" (Gretschner), "In Venice" (Gretschner), "Carretta Sicilliana" (Gretschner), Lorelei Trio—Flora Howell Bruner, Louise de Salle Rath, Pearl Hosack Whitcomb, Alma Birmingham, Accompanist; "Cello Duo" (Moor), Arthur Weiss, Miss Sherwood, Mrs. Blanche Ashley, pianist; "Every Flower" from "Madame Butterfly" (Puccini), Lorelei Trio.

Tuesday, July 8, 9 a. m.—Address of Welcome, J. C. Manning, Pres. S. F. M. A. T. A. Response, Henry Bretherick, Pres. C. M. T. A. 9:45.—Concert by San Francisco members: Miss Helen Colburn Heath, soprano; Miss Fernanda Pratt, contralto; Miss Mary Pasmore, violinist; Herbert Riley, cellist; Ashley Pettis, pianist; 10:30 Address—Percy A. R. Dow; 12:00 Intermission. 1:30.—Concert by San Diego members. Mme. Edna Darch, soprano; Mrs. Harry D. Budlong, contralto; Professor Richard Schlieman, violinist; Miss Grace Bower, accompanist, Mrs. Alice Barnett, accompanist for Mme. Darch. 2:45.—Address, Mrs. L. V. Sweesy. 3:15.—Piano and vocal recital. Vernon Spencer, pianist; Anthony Carlson, basso. 4:30.—A short address on organ music followed by recital. Mr. Butler, organist of Los Angeles, assisted by the Unitarian quartet. Miss Helen Heath, soprano; Mrs. Byron McDonald, contralto; R. N. Battison, tenor; C. F. Robinson, bass. 7:00.—Banquet at St. Francis Hotel.

Wednesday, July 9—9:00.—Address, Mrs. Jamison. 9:30.—Vocal and piano recital. Mrs. Frances Thoroughman, soprano; Pierre Douillet, pianist. 10:30.—Lecture recital on Spanish music. S. Arrillaga. 11:30.—Half hour of song. Frank C. Griffen. 12:00.—Intermission. 2:00.—Start for Oakland. 2:45.—Organ recital. Mr. Carruth. 4:00.—Entertainment by the Alameda members. 6:00.—Tea. 8:15.—Concert in Greek Theatre by the Sacramento members. Orchestral and choral numbers. Henry Olsen, conductor of the orchestra; Homer Henley, conductor of the chorus.

Thursday, July 10—9:00.—Business meeting of the Board and County Vice-President. 10:00.—Original compositions by California composers who are members of the Association. 11:00.—General business meeting of the Association. 12:00.—Intermission. 1:30.—Music and reading. Charles Farwell Edson. 2:00.—Address. Frederick Root, of Chicago. 2:30.—Concert by the Beal Quartet. 4:00.—Symposium and discussion. 8:15.—Concert by the Brahms Quintet of Los Angeles. Assisted by Mrs. L. J. Selby, contralto. Followed by reception.

SOIREE OF THE KRUGER CLUB.

The Krüger Club, composed of the students of Georg Krüger, will give a very interesting pianoforte recital at the residence of Georg Krüger, 1254 Washington street, Monday evening, June 23d. The aim of the club is that of developing the individuality of the pupil of supplying each student with the precise modicum of personal instruction best calculated to produce the player of artistic stature. Under the guidance of Mr. Krüger, the members of the Krüger Club make a rapid and thorough progress toward the goal of a public career.

The following program will be rendered next Monday: Sonata, E major (Mozart), two etudes (Burgmüller), Chester Butler. Sonata, G major (Beethoven), Helen Auer. Im Walde (Gade), Spinning Song (Mendelssohn), Anna Lieb. Valse, G flat major (Chopin), Eva Mehegan. Frühlings rauchen (Sindig), La Fileuse (Raff), Anita Martens. Etude, F minor (Chopin), nocturne A flat minor (Chopin), Mabel Filmer. Recitative and romance (Wagner-Liszt), serenade (Baker-Groendahl), Mary Fischer. Miss Flora Gabriel has been elected president of the club for the ensuing year.

SAN JOSE PHILHARMONIC SOCIETY.

The Philharmonic Society of San Jose in its second annual entertainment, May 9, rendered a high class concert in finished style. Among the audience, made up chiefly of musicians, were some of San Francisco's best artists, who enthusiastically declared that the society is doing work equal to that of any choral society in other parts of the State. Unstinted praise was given the director, Miss Resch Pettersen, for the fidelity of interpretation and the sure handling of voices in a perfect balance of parts. The chorus represents San Jose's best voices. The following appeared in the San Jose Morning Times:

The Philharmonic Society gave, Friday evening, at the First Christian church, their annual spring concert, which included a notable rendition of d'Indy's impressive oratorio "St. Mary Magdalene," heard for the first time in this city. The auditorium and gallery were filled with lovers of high class music, and in a marked manner showed their appreciation of the excellent work of the chorus, soloists and pianists. Miss Resch-Pettersen, who for several months past, has been directing preparations for this musical event, led the Philharmonic Society in what was doubtless the finest chorus work that yet has been achieved. With 30 voices, all in excellent calibre, Miss Resch-Pettersen conducted the chorus through the difficult phrases of the "Bridal Chorus," chosen as the opening number, and in the rendition of the "Approach of Spring," was able to draw from her singers all the exuberance which Gade has written into his music to manifest the Norwegian's delight with the coming spring. The brilliancy of his conception of spring was heightened by the piano accompaniment of four hands, rendered by Mrs. Charles Hyde and Mrs. George Penniman.

In "The Erl King," a solo and semi-chorus written for solo, duet and trio arrangements, met the majestic words and music in a most creditable manner the individual parts being taken by Mesdames Parkinson, Farley and Tennyson. The final chorus, "St. Mary Magdalene," by Vincent d'Indy, made a deep impression, being a splendid composition on religious lines, the religious spirit enhanced by an organ accompaniment. Miss Resch-Pettersen was the soloist, her beautiful voice being particularly adapted to the part. The organ work, by Mr. Benjamin S. Moore, of San Francisco, was masterly and a most delightful feature of the splendid whole. Contess Knuth, who occupies a unique niche in musical circles, was warmly welcomed by her admirers, and her interpretation of the Norwegian and Danish compositions was as delightful as ever. Her artistic insight and technical power was evinced in the beautiful "Romance," by Merikanto of Finland and continued through her rendition of "Frühlingrauschen" and the "Danish Peasant Dance."

Mr. Chester Herold took an important part in the program, his rich tenor voice being a powerful and satisfying feature. As soloist in the chorus "Serenade at the Seashore," the part was particularly suited to his voice. Mr. Herold appeared later and as a solo gave "The Song of the Shirt." Mrs. Harry C. Hunt, of San Francisco, who took Miss Dottihee Latham's place on the program, was enthusiastically received. Her brilliant coloratura soprano voice and attractive personality won her audience in her first number, "Barcarola-Notturmo," and in the minor numbers rendered, sustained the excellence manifested in the opening number. Too much cannot be said of the devotion to the highest ideals in music, which has led the Philharmonic society on to such an achievement as that of Friday evening. The production was one which is just cause for pride on the part of the citizens at large, in that so great a number of otherwise busy people have without remuneration or reward other than the joy of accomplishment and that found in the study of music rounded out a season of rehearsal so splendid.

The chorus members were as follows: First soprano—Miss Gladys Argall, Miss Anna Berg, Miss Clara Berg, Mrs. N. L. Farley, Mrs. L. V. Garrigues, Miss Fern Nuss, Miss Velma Rice, Mrs. C. M. Spencer, Miss Adelaide Serne, Mrs. E. C. Stamper, Mrs. H. A. Tennyson, Mrs. G. F. Wakefield, Miss Sadith Whitehurst. Second soprano—Mrs. S. L. Bacon, Mrs. W. M. Beggs, Miss Jessie Cox, Miss Eunice Gray, Mrs. J. Kenyon, Mrs. C. R. Parkinson, Mrs. G. A. Penniman, Mrs. J. E. Stuart. First alto—Mrs. L. C. Butler, Miss Bessie Cox, Mrs. M. Connell, Miss Hester Le Veau, Miss Mabel Whitehurst. Second alto—Mrs. C. H. Chace, Miss Ruth Ehle, Mrs. W. L. Heron, Mrs. M. E. Heavyside, Mrs. H. Postlewaite, Mrs. G. J. Reed, Miss Manna Van Dyke. The girls acting as ushers for the evening were: Misses Ruth Bacon, Ruth Chace, Ruth Douglas, Edith Heron, Lottie Curnon, Wilma Field, Marion Harmon, Clara Becker and Mapory Fisher.

LA FORGE AND CASINI SCORE TRIUMPH.

(Concluded.)

It is in some degree the pride which Rockford naturally feels in the success of Frank La Forge, and the desire to do him honor, that brings together the great audiences to hear and applaud, as well as the keen enjoyment of his artistry. The consciousness of what he is and what he has accomplished in the world of music rests lightly upon Mr. La Forge and with the same sincerity as of yore he smilingly acknowledged the tribute of "home friends." Mr. La Forge anticipated the desire that a generous number of his own compositions be embodied in the program and this was a source of distinct pleasure to his friends and a delight to all. His right to recognition as a composer of high rank is already established and is ably maintained through his exquisite piano compositions and his beautiful songs, which appear on the programs of Sembrich, Schumann-Heink and Gadsdill.

Another charm of last evening's concert lay in the appearance of Gutia Casini, the young Russian 'cellist who is just completing his first tour of the United States in company with Mme. Sembrich and Mr. La Forge. On first hearing this young player, Mme. Sembrich was charmed and pronounced him a marvel and possessed of most phenomenal gifts as a 'cellist. Mme. Sembrich was not mistaken in her judgment for everywhere his wonderful playing has awakened intense enthusiasm and notwithstanding that much was expected of him last evening he surpassed all expectations, won the hearts of all with his poetic temperament and disarmed criticism with his faultless technique, in fact the audience was intensely enthusiastic and spontaneous in their applause.

To Casini was given to open the program with variations on a Rococo Theme by Tschalkowsky. The audience was at once interested as the dark eyed, dark haired Russian lad seated himself with his 'cello and with sincere and serious gaze looked out over the great audience of strange faces. As his bow drew forth the first pure, warm tones of the Tschalkowsky theme, the faces must have responded with sympathetic attention for the young virtuoso became inspired. It was something more than remarkable technique which he displayed, and which won his hearers at once, though this he possessed in an extraordinary degree. He produces a tone rich, pure and appealing which fascinates and the maturity of his talent astonishes while it charms. So when the last brilliant variation of the Rococo theme ended, there was a spontaneous outburst of applause which was the reward of his musicianship.

In this number as throughout the entire program, Mr. La Forge in the role of accompanist, was recognized as an important and artistic factor. In this field he has no equal and untrammelled by any notes before him, he yields entirely to the spirit of the theme and followed the young cellist with unerring judgment and sympathy. Mr. La Forge's first number was the Toccata and Fugue, Bach-Tausig, and whatever the numbers might have been and whatever the rare pleasure the audience anticipated from its artistic performance it was evident that it was the artist himself that they were greeting with enthusiasm amounting to an ovation, as he stepped to the instrument. It may be the exception when the artist (as well as the prophet) is honored in his own country, but Mr. La Forge is nowhere so enjoyed or esteemed as in Rockford and he and his audience were at once in perfect accord. Mr. La Forge stands today as a distinguished pianist, accompanist and composer and his presentation of the toccata and fugue with his admirable delineation of each voice, made it a number of classic beauty. To the insistent applause he bowed his acknowledgement.

BLANCHE HAMILTON FOX IN SAN JOSE.

(San Jose Mercury, May 31, 1903.)

Notre Dame college had the privilege yesterday of listening to another noted singer—Miss Blanche Hamilton Fox, who has had a brilliant musical career in both Europe and America since her debut in Italy in 1905. Miss Fox, who is a graduate of Boston's Notre Dame academy, spent several hours in the delightful quiet of the convent before the recital and commented favorably upon the method taught and the thorough instruction given. Miss Fox's program was varied, opening with that delightful aria from "Mignon"—in the title role of which she scored a triumph in Venice—and followed by French, German, Italian and English compositions, all given with sympathy and artistic interpretation. Miss Fox has a beautiful voice of exquisite timbre—a genuine mezzo-soprano, full; rich, sympathetic and what may expressively be termed "velvety."

As I listened to the beautiful voice, full flexible, now soft as a whisper, now swelling into organ-like volume, I was reminded of another artist whom I heard on the same platform—Mme. Ernestine Schumann-Heink. There was the same quality, the same tone, though of course lighter, since Schumann-Heink is a true contralto, and Miss Fox a mezzo-soprano. Hers is a mezzo with extraordinary range, for she sings with low "G" to high "C" easily, and with the same smoothness and quality in both upper and lower registers. Indeed the smoothness of her notes, whether lower, middle or upper, is remarkable. Miss Fox possesses a marked degree of dramatic ability and an admirable intelligence in interpretation. She is an American, she tells you proudly with a musical education wholly American, though she went abroad after her voice had been "placed" and perfected herself in French, German and

Italian. She also received instruction in operatic role under world-famous "coaches" in Paris, Berlin, Vienna and Milan, and has a repertoire of more than twenty grand operas.

Two instrumental solos were given between numbers of the program at Notre Dame, a harp solo by Miss Rosa Tarriba of the graduating class and a violin solo by Miss Helen Sim, who graduated from the conservatory last year and is now taking advanced work, accompanied by Miss Ruth Keller. Both were well-rendered and the young players received the congratulations of the visiting artists. Miss Marian Prevost, whose accompaniment of Miss Fox was artistic in the extreme, is also Notre Dame graduate. Following is the program: (a) "Aria Mignon," (A. Thomas); (b) "J'ai Pleuré et je reve," (G. Hue); (c) "Simes vers avient des ails," (Hahn); (d) "Bergere Legere," (Weckerlin); (e) "Jenes Fillettes," (Weckerlin); "Mazurka E flat Minor" by Edward Schucker, harp solo, Rosa Tarriba; "Aria from Samson et Dalila," (Saint-Saens). (a) "Wie Melodie zieht es mir," (Brahms); (b) "Der Schmied," (Brahms); (c) "Minnelied," (Brahms); (d) "Ständchen," (Brahms); "Liebestraum," violin, H. Sims, piano, F. Keller, (Liszt); (a) "Earth at rest," (Rubinstein); (b) "Low, lute, low," (Oscar Weill); (c) "When the day is done," (Oscar Weill); (d) "Years' at the spring," (Mrs. H. H. A. Beach).

Mr. and Mrs. Pierre Douillet will, from now on, devote their entire time to their classes in San Francisco and we shall presently announce plans regarding important expansion of their activities on the Pacific Coast.

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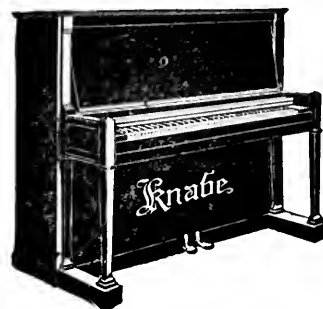
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NEW DEAN AT COLLEGE OF THE PACIFIC.

Pierre Douillet, after seventeen years of successful activity at the College of the Pacific in San Jose, has resigned his position as Dean and Warren D. Allen, the well-known pianist, organist and teacher, has been appointed to that responsible office. Mrs. Allen will also become a member of the faculty, taking charge of the department of school music and she will also become a member of the vocal faculty. Mr. and Mrs. Allen are excellent musicians and must be regarded among the Bay Cities' most prominent musical educators. Mr. Allen will continue his work as organist and choir-master of the First Presbyterian Church in Berkeley. Further particulars regarding the plans at the College of the Pacific will be announced in the next issue of this paper.

ORPHEUM.

The original famous London Palace Girls, direct from the Palace Theatre, London, where they have appeared for six seasons, are now making their second American tour and will head the Orpheum bill next week. They bring with them new dances, costumes and effects and as each of them is a danseuse of individual merit, there is every reason to believe they will repeat their former success here. Miss Norton and Paul Nicholson will appear in a homely little comedy which Miss Norton, who wrote it, styles "A Dramatic Cartoon." It shows a bit of the home life of a ribbon counter girl and a seven dollar a week department store clerk, who are man and wife and are doing their best to make ends meet. It enables both artists to display their versatility and ability and furnishes most enjoyable entertainment.

Ofedo's Five Musical Germans, a family of instrumentalists, each of whom is a soloist of more than ordinary ability, will be heard in a variety of popular numbers. Miss Katherine Gorman is one of the few women who is a virtuoso on the cornet. She also excels on other instruments. This gifted family includes three young girls and two males, father and son. The boy is an exceptionally expert drummer. G. S. Melvin, known as "The Versatile Scot" will demonstrate that he is an entertainer of many resources and much ability. He sings in a capital voice several new and catchy songs and has earned for himself the reputation of being Scotland representative dancer. He is also a genuine and thoroughly original comedian.

There will be new Edison Talking Moving Pictures. Next week will be the last of Chief Caupolican, Frank Coombs and Ernest Aldwell, The Four Rotters and Zelta Sears and her company in "The Wardrobe Woman."

KOHLER & CHASE MUSIC MATINEES.

The summer series of Music Matinees given every Saturday afternoon under the auspices of Kohler & Chase, are proving an unqualified success. Although the summer months are usually employed to spend one's time outdoors, the audiences present at the Kohler & Chase Matinees are as large as ever, and it is difficult to get a seat. Everyone is cordially invited to attend these concerts and no cards of admission are neces-

sary. The soloist for this Saturday afternoon will be Charles E. Lloyd, Jr., baritone. Mr. Lloyd is an experienced church and concert singer, and he has established an enviable reputation for himself in this community. His beautiful voice and artistic interpretation have brought him a host of friends who are eager to sound his praises. On this occasion, he will interpret songs by Rodney, Herbert, Liza Lehmann and Speaks. There will be an exceptionally interesting series of instrumental solos to be interpreted on the Knabe Player Piano and on the Pipe Organ. The complete program will be as follows: Caprice Espagnole, Op. 37 (Moszkowski), Knabe Player Piano; The Song of the Forge (Rodney), Gypsy Love Song (Herbert), Mr. Lloyd, with Fischer Player Piano accompaniment; Guitarre (Moszkowski), Pasquinade, Caprice (Gottschalk), Knabe Player Piano; In a Persian Garden (Lehmann), Little One a-Crying (Speaks), Mr. Lloyd, with Fischer Player Piano accompaniment; Selected, Pipe Organ.

ALCAZAR.

As a mirth-producer, there is no more successful play than "Before and After," the farce-comedy in which Leo Ditrichstein, his New York aides and the Alcazar Company are to appear next Monday evening, and throughout the week, with an extra matinee July 4th. It was written by Mr. Ditrichstein and many critics have pronounced it fully equal in laughter-compelling power to his "Are You a Mason?" with which San Francisco's theatre patrons are more familiar.

Mr. Ditrichstein as Mr. Page, will be seen at his artistic best. He played the part an entire season on Broadway and another on tour of the Eastern cities. Prominent in his support will be Madge West as his wife, who takes a powdered cocktail; Alice Patek as his temporary spouse, whom the powder afflicts with laughter; Cora Witherspoon as a shoddy adventuress, Kernan Cripps as the inventor of the family-disrupting drug, Burt Wesner as the conceited Frenchman and Louis Bennisson as a gentleman who is frequently plucked by being mistaken for a champion pugilist who is his namesake, with Roy Clements, Lee Millar, Edmond Lowe and other favorite members of the stock company appropriately bestowed.

The Cecilia Choral Club, under the efficient direction of Percy A. R. Dow, gave the forty-third concert of its seventh season at the First Unitarian Auditorium in Oakland on Thursday evening, June 19th. The assisting soloists were Hother Wismer, violin, and Mrs. Robert Hughes, accompanists. The program was as follows: Part One—Daybreak (Eaton Fanning), Country Dance ("Robin Hood") (Reginald DeKoven), The Long Day Closes (Sir Arthur Sullivan); Violin Numbers—Mr. Hother Wismer; See! the Conquering Hero Comes ("Judas") (Handel), By Babylon's Wave (Chas. Gounod); Part Two—Folk Songs—"Blue Bells of Scotland" (Scotch), "Kathline Mavourneine (Irish), "There's One I Love Dearly" (Swiss), "Men of Harlech" (Welsh); Violin Numbers—Mr. Wismer; The Mill (Jensen-Baler), Mighty Lak' a Rose (Ethelbert Nevin), The Snow (Edward Elgar), with Obligato by 4 violins.

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Eighth Bethlehem Bach Festival a Great Success

Dr. J. Fred Wolle Creates Genuine Sensation With Intellectual Power in Interpretation of the Wonderful Bach Masses in the Now Famous Old Moravian Church

We take pleasure in printing the following two column review of the Eighth Bach Festival which appeared in the editorial page of the Philadelphia Ledger of June 1, 1913:

(From a Staff Correspondent.)

Bethlehem, Pa., May 31.—The eighth Bach festival has passed into history with today's performance of the great Mass in B minor, which has been a feature in five of seven previous festivals. The Bach choir, under Dr. J. Fred Wolle's direction, has never given such convincing evidence of his masterful and illuminative guidance of the ensemble. The choir knows every line of the music by heart in the truest sense of the words, and the veterans of the organization, who have taken part from the first performance in the old Moravian Church, 13 years ago, form a nucleus around which each year a loyal and coherent body of singers binds itself in the feeling that this music is as worthy an intellectual and ideal avocation as any to which the leisure hours of their lives could be given.

Above all the hearer felt the unquestionable sincerity of the performances. It was plain that every line of the score had been dissected, bit by bit, that Doctor Wolle had made the singers go over every phrase, every measure, every syllable, in fact, with a patient iteration which might have been wearisome if the whole process had not been informed by the loving enthusiasm of every one concerned. Doctor Wolle, while conducting, leans over the stand with the unquenchable eagerness of one who is discovering for the first time how noble and how beautiful the music is, and not as though it was an old, old story to his profound scholarship. His hands seem to be explaining continuously what he reads there, and to be constantly appealing to his choral forces to see in the music what he sees, and to behold visions and dream dreams that are like unto his own. He does not use a baton.

His Hands Inspire.

From sheer custom one cannot help imagining now and then the quick mercurial flash of the magic wand this is invisible, but one realizes that something of the communal spirit would be lost if the baton came between those tense and quivering fingers and the intent, responsive ranks looking down upon their leader's face as though their lives depended on inheriting and reflecting the inspiration he translates to them from "that great place toward which all music goes." Nor is it too much to affirm that their lives do depend upon it, for all other cultural interests in the beautiful twin cities amid the green hills are subordinate from year to year to the apocalyptic creative imagination manifested in the works of Johann Sebastian Bach.

More than 5000 persons heard the music of the two days, and to the making of this Pennsylvania Oberammergau the whole of the country and even foreign lands contributed. These audiences or congregations are not like the generality of such assemblages. They went into the lofty nave and transept of Pacific Memorial Chapel in the spirit of worship, and applause was, of course, eliminated. Within a pew's length in whatever direction one would almost surely find one or more of the high priesthood of music, and the remainder were reverent laity. Many as they listened held in hand the vocal score and followed every mutation of solo contralto or commentary oboe or whatever the musical argument of the moment might be.

Representatives of 14 States, as well as Mexico and Canada, had come under the liberal auspices of Lehigh University to listen to the music and to say with Wordsworth "And as I mounted up the hill, the music in my breast I bore, long after it was heard no more." For part of the inspiration it was, surely, to wander between-whiles through the nocturnal mystery of the golden afternoon sunlight beneath the oaks and chestnuts of the loveliest hillside arena imaginable for such a spiritual tournament of song. Doctor Drinker, president of the university, is president of the choir as well, and the university authorities, Vice President Emery, Registrar Walters, and many others who deserve to be named honoris causa, were indefatigably assiduous for the comfort and the welfare of the visiting army of pilgrims.

Merely to illustrate the diversity of the gathering, a cursory survey of the roster of applicants for seats is suggestive. There came in force pupils and teachers of the New England Conservatory of Music, at Boston; the Conservatory at Ypsilanti, Mich.; Madame Bowman's school in Montreal; the Comstock Music School, of New York; Miss Lankenau's school; Madame Friele's Music School, at Harrisburg, and 44 other similar institutions and conservatories. Professor Hall, Doctor Gibson and Professor W. Kugler came from Boston. There was a delegation from the Cincinnati Orchestra Association, Vermont, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Delaware, Virginia, Ohio, Indiana, Michigan, Illinois and North Dakota were the States represented, as well as the District of Columbia. Besides the cities mentioned there were guests from Buffalo, Troy, Brooklyn, Elmira, Saratoga, Akron, Indianapolis, Chicago, Washington, Wilmington, Trenton, Baltimore, Cambridge, Jersey City, Elizabeth and Plainfield.

Philadelphia's Part.

Philadelphia, providing most of the orchestra and two of the soloists, sent hundreds of distinguished members of its musical fraternity and its aristocracy of culture. The large proportion of trained musicians made the chorales, in which the standing audience joined, thrillingly effective. No ordinary congregation can be ex-

pected at sight to compass the difficult intervals of Bach's majestic polyphony.

A few minutes before each of the four sessions, trombone players, including the seldom heard soprano trombone, ascended the lofty belfry of the church and woke the echoes of the hills with chorales in slow and solemn measure, profound use of the slide in quaint accord with amateur Moravian tradition. For this preliminary invocation is a labor of love and not of professional duty with those who engage in it. As the last notes melted into silence—or, perhaps, the wondering birds took up the strain—the greensward was emptied of its reverential groups and the dim interior of the church was filled, leaving a cluster of late comers craning and on tiptoe at the open door. From the first notes of the St. Matthew Passion to the prayer for peace at the end of the glorious Mass, an atmosphere was created in benedictional offsetting against the hectic fever and stress of modern life, the serfhood of stale custom, the domination of whatsoever things are crass and gross and material.

The music is as large as the sea, as wide as the sky, as ample as nature. Its diapason is the fundamental truth. It was too big and too fine for the four walls to hold it—every long-drawn note, every tense and throbbing suspension, each majestic cadence seemed to mount to the very gate of heaven that it might be laid a mortal offering at the feet of God. The world was no more with those who sang or those who listened, and it had long ago fallen away from the feet and the eyes of him who directed in something of the ecstatic rapture of a major prophet.

The arrangement of the choir of 250, with a chorus of mannerly children at the back, brought the men's voices between the sopranos and the altos, the entire alignment of the choral forces being vaguely upon the order of a somewhat distorted Maltese cross. The organ, with T. Edgar Shields at the keyboard, was at the



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right as one faced the choir. The 60 players, chiefly drawn from the Philadelphia Orchestra, with Harry Meyer, their capable concertmaster, and the five soloists, were at Doctor Wolle's omniscient and omnipresent right and left hand, with two double basses formidably lifting at each wing-tip of the instrumental corps. That gave Doctor Wolle the generalship of the field and enabled him to bring his batteries into action or hold the light infantry at the rear in abeyance, as the occasion demanded.

It is not feasible, without prolongation into a small treatise, to give with titular quotation the precise chapter and verse of the multifold points of excellence of choir and soloists alike. The latter were Grace Kerns, soprano; Florence Mulford Hunt and Margaret Adslit Barrell, contraltos; Nicholas Douty, tenor; E. A. Jahn and Horatio Connell, basses.

Soloists are Excellent.

Miss Kerns, of girlish presence, sang with a certain inspired abandon and freedom and ingratiating freshness of tone quality that earned at once and retained for her throughout the explicit admiration of her hearers. Mrs. Hunt and Mrs. Barrell have voices of the authentic contralto mellowness with unctuousness, in fortunate alliance with the faculty of divination of the sense and sentiment of the text. Nicholas Douty's positive genius as an exponent of oratorio has been manifested so often that the thought of his participation is almost inseparable from the idea of a Bach Festival. His singing of "My God, My God, Why Hast Thou" was an inspiration. Mr. Douty delivered all his lines with that familiar lyric ease and flowing spontaneity which are the special delight characteristics of his method, and though at the fag-end of a particularly arduous season, his voice sustained the heavy burden of the magnificent declamatory narration with no perceptible impairment of its buoyant resiliency and sufficing volume.

The strength of Mr. Jahn's performance lay in its dramatic intensity and wholehearted sincerity which

made his enactment a vital characterization and not merely a vocal performance. His voice was not in the best condition and would not do all that he wanted it to do. Mr. Connell was a figure of epic dignity and gravity befitting the solemn import of the measures freighted with the words of the Redeemer, and the tone quality was pure and sweet and effortlessly pronounced. In some particulars, the orchestra supported deserved high praise; in others, the result of taking eleventh hour chances, was only too plainly apparent.

The wind instruments were almost unfailingly admirable. Oboes, English horn and flute were wonderfully good, and with the clarinet and French horn bore off the instrumental honors. They proceeded serenely ahead through mazes of runs in thirds and sixths, leaving the cellos—the chief structural weakness—to their own dilatory and feeble devices.

Obligato Finely Played.

The French horn obligato for Mr. Connells "Quoniam to Sanctus" in the Mass was beautifully played. In any stricture upon voices or instruments it is only fair to bear in mind the fact that Bach multiplies the difficulties with majestic disregard of human fallibility. As a rule, the work of Mr. Shields at the organ keyboard was unobtrusively excellent. The brasses were notably subdued, as compared with last year, when they were too loud. Throughout the Mass the orchestra was much better than on the opening day, for the frequent performances at previous festivals partially atoned for the lack of rehearsal on the present occasion.

On both days there was highly commendable work done in certain of the instrumental interludes, and the accompaniment in the Mass of the chorus "Cum Sancto Spiritu" and in many other places was to be praised without reserve.

The choir itself offered a revelation of what instructed and unwavering devotion can accomplish. It seems at all points to present an impregnable front to adverse criticism, even if one were inclined to be captious. One could not ask for anything more or better. The crescendos, swelling in volume from the faintest shadow of a tone to a full-blooded, pulsing richness of sound that filled the edifice to overflowing, were created by virtue of the fact that every singer gave "the last full measure of devotion" to every note, not merely as a note but as part of a chord. In the gorgeous climaxes when, as Handel would have said, "the heavens opened," body and soul and mind were enlisted in the corporate service with an enkindling fervor that communicated a like exaltation of spirit to the listener.

To those who have so long lived and breathed beneath his direction, even the crook of Doctor Wolle's little finger has come to mean something—much more so the passionate appeal of his facial and manual predominance, and the finality of the quivering descent of the clenched fists. Those vibratory fingers that hold as in a leash the polyphonic thunders and harmonious lightnings can well afford to dispense with a flimsy stick—the true diviner needs no divining rod. The threnody, the agony, the contrition of the Son of God were made his own by this great leader of leadable men and women, as though he entered with mortal humility and reverence into the mind of the Man of Sorrows acquainted with grief. When the words "I will smite the shepherd" were sung, with the reiterated notes, the leader's arm descended as though in the retributory action.

Audience Impressed.

In the scene of the Last Supper the hand that was placed in the dish amid the awestruck, incredulous interrogation of the disciples was the hand that unlocked the door to the participation of the whole assemblage in a communion service lacking only the physical presence of the consecrated elements. The reverential atmosphere at all times, indeed, was a signal feature of the festival that could not escape the thoughtful observation of the visitor. The silence was unqualified—a profound, Sabbath-like hush, in the midst of a community largely monopolized by steel mills and interlacing railways. "Shew not forth words where there is a musician" was the wisdom of Ecclesiasticus, and these audiences did not rustle their programme-books, did not talk about servants and clothes, and did not rush pell-mell to get back to the broad highway and the cluttered booths of Vanity Fair. What a constant contrast was all this with the market place of "man's sifful uproar mingling with his toll!"

The sense of rhythm implanted in the choir, the implicit obedience to their leader's glance or lightest gesture, the startling unanimity of attack, the balance of the voices (a few more strong tenors are a desideratum), the towering tremendousness of the climaxes, were points of superiority luminously manifest. Such singing as that of the opening "Kyrie Eleison" of the Mass, the outwelling and the receding of the culminant voices in the "Cum Sancto Spiritu," the buoyant jubilation of the "Hosanna in Excelsis," the touching pathos of the final prayer for peace—these it is not possible to translate into other terms than those of the patriarch who gave immortal formulation to the spiritual aspiration of mankind.

There should not be neglect to add that the Bethlehems, the public, the cause of music at large owe grateful acknowledgement to Charles M. Schwab, chairman of the Executive Committee, whose generous aid and broad-minded comprehension of the permanent values of life have made these festivals possible.—F. L. W.

John Silvester, assisted by Sarah G. Silvester, and the Philathea Glee Club, gave an organ recital at the Grace Methodist Episcopal Church in Santa Barbara recently, which proved a brilliant success. The program was as follows: Sonata in F Minor, Allegro (Mendelssohn), March and Chorus, II Polito (Donizetti), John Silvester; The Heavenly Song (Gray), The Bees (Coote), Philathea Glee Club; At Evening (Buck), Berceuse (Godard), Minuet (Bocherini), Humoresque (Dvorak), John Silvester; Irish Folk Song (Foote), Lullaby (Goudey), Sarah G. Silvester; Chorus in D (Guilmant), Overture, Stradella (Flotow), John Silvester.



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THE VON ENDE SCHOOL OF MUSIC.

The von Ende School of Music closed its winter season on May 26th, with the annual concert which proved to be a brilliant success. This excellent educational institution is one of the most important and most successful music schools in America, being noted for the high standing of its faculty and the thoroughness of instruction that prevails in all its departments. No better illustration of the real value of this school could be cited than the series of concerts given during the last few months among which the following specimen programs are an excellent example. On Wednesday evening, March 19, Beatrice McCue, contralto, assisted by Sergei Kotlarsky, violinist, and Edith Evans, pianist, gave a recital of which the program was as follows: Violets (Roma), Thy Beaming Eyes (MacDowell), At Dawning (Cadman), Thro' a Primrose Dell (Spross), Adoration (Violin obligato) (Telma), L'anneau d'argent (Chaminade), Elegie (Violin obligato) (Massenet), Ouvre tes yeux bleu (Massenet), Beatrice McCue; Orientale (Cesar Cui), Zephyr (Hubay), Spanish Dance (Sarasate), Sergei Kotlarsky; Ich suche durch Mühen, Vergangen, Im Morgengrauen, Ueber die Haide, (Amella von Ende), Mellsande in the Wood (Goetz), In a Garden (Hawley), Come to the Garden, Love! (Salter), A Spirit Flower (Campbell-Tipton), What's in the Air To-Day? (Eden), Beatrice McCue.

On Wednesday evening, April 16 was given an Evening with Ludwig Hess, the famous singer and composer, assisted by Ottilie Schillig, soprano, Maude Mills, contralto, Sergei Kotlarsky, violin, Jacob Kittenband, violin, Winifred Bauer, viola, James Liebling, violoncello. The program was as follows: Phantasia Appassionata, Op. 38, for two violins and pianoforte; Angelus from Op. 14, In Galop from Op. 8, Two Moods (When I See Thee—Merry Farewell) from Op. 43, How Do I Love Thee in MS. Op. 54, No. 1, Mellow Moon in MS. Op. 43, No. 2, For tenor; Dainty Flirtation, in MS. Op. 46; A Tear Op. 46, Love's Whispering Zephyr Op. 46, A little suite for pianoforte; Like a folk-song from Op. 3, Klein Anne-Marie from Op. 8, The Wandering Lads from Op. 3, for soprano; Weil auf mir from Op. 13, Roundelay (Bavarian peasant dance) in MS., Op. 44, Duets for contralto and tenor; "To the Hope" in MS., Op. 35, Allegro (instrumental), Wandering, Revealed, for two violins, viola, violoncello and tenor.

On Thursday evening, April 24th, Lawrence Goodman, who a short time previous to this date joined the faculty, gave a piano recital at which the following program was presented: Schumann—Symphonic Etudes; Chopin—Scherzo in B-minor, Chopin—Liszt—Nocturne, Chopin—Valse in A flat, Chopin—Etude in C minor; Moszkowsky—en Autumne, Zanella—Minuetto, Rosenthal—Papillon; Liszt—Etude Appassionata.

On Wednesday evening, April 30th, Sigismund Stojowski, presented several advanced piano pupils in the following program: Prelude, Choral and Fugue (Cesar Franck), Miss Etta Collin; Sonata, op. 110 (Beethoven), Miss Myriam Allen; Variations and Fugue in E minor, op. 11 (Paderewski), Miss Elsie Wiswell; Prelude, B flat major (Chopin), Novelette, E major (Schumann), Mr. Felix Fraser; Nocturne, B major, op. 15 (Chopin),

Fantasia—Impromptu (Chopin), Miss Mabel Borg; Papillons, op. 2 (Schumann), Mrs. Edmonds O. Putney; Prelude, B minor, op. 104 (Mendelssohn), Fileuse (Raff), Miss Rose H. Beck; Rhapsody, E minor, op. 72 (Brahms), Frühlingsnacht (Schumann—Liszt), Miss Bola Marcin; Impromptu, F sharp major (Chopin), Scherzo, B flat minor (Chopin), Miss Alma C. Bennett; Des Abends (Schumann), Seguidilla (Albeniz), Mr. Donald Jonson; Nocturne, E major (Chopin), Hungarian Rhapsody, No. 13 (Liszt), Miss Marguerite Bailhe.

On Monday evening, May 5th, Anton Witek, presented his pupil, Julius Friedman, violinist, assisted by the Von Ende Violin Choir in the following program: Preludium (Bach), Chaconne (Bach), The Bach Class, Direction Herwegh von Ende; Devil's Trill (Tartini), Julius Friedman; Overture "Don Juan" (Mozart), The von Ende Violin Choir, Herwegh von Ende, Conductor; (a) Chanson Louis XIII et Pavane, (b) La Precieuse, (Couperin), (c) Four Hungarian Dances, (Brahms), Julius Friedman; Overture, "Jubel" (Weber), The von Ende Violin Choir; Edith Evans at the Piano. Hans van den Burg at the Organ.

Albert Ross Parsons presented some advanced piano pupils on Saturday evening, May 10th, in the following program: Prelude, op. 28, No. 13 (Chopin), Intermezzo, op. 36, No. 12 (Arensky), Arabesque, Op. 29, No. 2 (Hinton), Miss Louise Pfell; Sonata in B minor, Op. 58 (a) Largo, (b) Finale, (Chopin), Miss Muriel Coulson; Rhapsody, op. 119, No. 4 (Brahms), Etude on False Notes (Rubinstein), Polichinelle (Rachmaninoff), Mr. J. Stanley Hooper; Prelude and Fugue in C sharp (No. 3) (Bach), Etude in G flat, op. 10, No. 5, Nocturne in B, op. 9, No. 3, Etude in Thirds, op. 25, No. 6 (Chopin), Miss Aida Dolinsky; Ballade in B minor, op. 16, No. 4 (D'Albert), Mr. David Proctor; Prelude and Fugue in A flat, No. 41 (Bach), Etude in E flat, op. 23, No. 4, Etude in C, op. 23, No. 2 (Rubinstein), Mr. Philip Feinne; Scherzo in B flat minor, op. 31 (Chopin), Rhapsody, No. 14 (Liszt), Mr. Maximilian Kotlarsky; Prelude and Fugue in A minor, (No. 44) (Bach), Ballade in G minor, op. 23, Revolutionary Etude, op. 10, No. 12 (Chopin), Mrs. Maurice Redderman.

The annual concert of the Von Ende School of Music took place on Monday evening, May 26th at the Astor Gallery of the Waldorf Astoria Hotel, when the following program was excellently presented: Preludium, Chaconne (Bach), The Bach Class, Mr. Herwegh von Ende, Conductor; Ballade in G-minor, Op. 23, Revolutionary Etude, Op. 10, No. 12 (Chopin), Mr. Maurice Redderman; Concerto (First Movement) (Brahms), Mr. Sergei Kotlarsky; Nocturne in E major (Chopin), Rhapsodie No. 13 (Liszt), Miss Marguerite Bailhe; Aria, "Jeanne d'Arc" (Tschalkowsky), Miss Ottilie Schillig; Staccato Etude (Rubinstein), Mr. Philip Feinne; Address: Dr. Maximilian P. E. Grasmann; Presentation—Piano Department, Gold Medal Marguerite Bailhe, Silver Medal Maximilian Kotlarsky; Singing Department—Gold Medal Ottilie Schillig, Silver Medal Helen Tuck; Violin Department—Gold medal Sergei Kotlarsky, Silver Medal Harold Micklin; Theory Department—Silver Medal Lena Golden; Address: Dr. Luther Halsey Gulick; The Mill (Reissiger), Jubel Overture (Weber), The von Ende Violin Choir, Mr. Her-

wegh von Ende, Conductor; Concerto G minor (Adagio and Finale) (Bruch), Jacob Rittenband; Variations and Fugue, E minor, Op. 11 (Paderewski), Miss Elsie Wiswell; Valse des Baisers (Bemberg), Miss Lillian Parker; Rhapsodie No. 14 (Liszt), Mr. Maximilian Kotlarsky, Edith Evans at the Piano. Herr van den Burg at the Organ.

UNIVERSITY SUMMER COURSE OF MUSIC.

The University of California's six weeks' summer course, which opened last Monday at Berkeley, will include a comprehensive department of instruction in music. Under the direction of Charles Louis Seeger Jr., A. B. professor of music, there will be several assistants to take part in and impart knowledge concerning the varied branches. One evening a week will be devoted to chorus concerts in charge of Professor Seeger, while the study of and class instruction in harmony will be under the supervision of Professor Seeger and Edward G. Stricklen. Mrs. Esther Houk Allen will instruct in tone thinking and notation and sight singing. Tone perception and advanced sight singing will be directed by Mrs. Lauretta V. Sweesy, who will also conduct the lectures on song material and interpretation of songs.

Catherine E. Strouse, supervisor of music of the Kansas State Normal School at Emporia, Kas., will give a double course on public school music methods, involving three divisions. The first will deal with generalities, the other two taking up the requirements in primary and grammar work. Glenn Woods, supervisor of music in the St. Louis public schools will discourse upon the line of music work in high schools, and the art of conducting, which will include the correct use of the baton and other details. Olive V. Long, assistant in music of the summer session, will also take part in the programme.

CORT THEATRE.

The pilgrimage of Everywoman in search of love as illustrated by Adele Blood, H. Cooper Cliffe, and nearly one hundred and fifty associates at the Cort Theatre, continues to be a powerful magnet for the seeker of diversion. But one more week of the engagement remains and seats are selling for all the remaining performances of the remarkable engagement. There are many scenic splendors in "Everywoman," illustrative of the advance in the art of realizing an author's ideas since the production of the old morality plays which were performed upon the barest stages and without a hint of illusion. Indeed it is to be questioned whether there has been seen in San Francisco a succession of more beautiful examples of the wizardry of the scenic-painters brush than are revealed in the five acts of "Everywoman." On Sunday night, July 6, "The Passing Show of 1912," comes to the Cort for an engagement of two weeks. This will be the first of the famous Winter Garden shows to come to this city. The original organization in its entirety will be seen.



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TEACHERS' CONVENTION.

The summer respite from things musical will receive a welcome break with the opening of the Music Teachers' Convention at the St. Francis Hotel next week. Though this concourse is for the exposition of much theory and mechanical matters connected with the scientific side of music, the artistic element will be by no means in the shadow, for programmes have been arranged, not only for the exclusive edification of the "other teacher," but which will show the general trend of the world toward musical progress, to include the novelties as well as the stereotyped lines of composition and to show the constructive principles of the radicalism as employed by Strauss, Debussy et al., and the more melodic types of Cadman, Horatio Parker or Coleridge-Taylor.

The local attendance will be further enlightened and entertained by offerings from various cities of the State. Los Angeles will be represented in programme as will be Sacramento, San Diego and the adjacent bay towns. The home contingent will send some of its best expositors into the convention hall, among whom will be Miss Helen Colburn Heath, Miss Fernanda Pratt, Miss Mary Pasmore Herbert Riley, Ashley Pettis, Percy A. R. Dow, Mrs. Byron McDonald, R. N. Battison, C. F. Robinson, Frank C. Giffen, S. Arrillaga, Miss Alma Birmingham and Mrs. Blanche Ashley.

Miss Birmingham will be the accompanist for the Lorelei Trio on the occasion of the opening reception, Monday evening, July 7th. Miss Heath will be heard in the first recital to take place in the convention proceeding on the morning of Tuesday, July 8th, and again in the afternoon of the same day, following an address on organ music by M. Butler of Los Angeles.

SCHUMANN-HEINK—THE WORLD'S GREATEST SINGER.

Wonderful Gifts of the Greatest Contralto of all Times to be Heard on the Pacific Coast Next November.

The readers of the Pacific Coast Musical Review no doubt rejoice over the good news that Madame Ernestine Schumann-Heink is to be one of the artists to visit the Coast next season. She will be in California during the month of November, and it is not too early to call attention to this great event, for the visits of Schumann-Heink represent the very best and the most delightful phases of our musical life. Who can ever forget the rich, luscious and limpid quality of the Diva's voice? Who can ever fail to be thrilled with the intensity of artistic enthusiasm that permeates her wonderful interpretations? Who can fail to fall captive to the charms of her magnetic personality? And the most wonderful facts of all is the perpetual youth that lingers in Schumann-Heink's art, and that makes itself manifest in a continuous spring of artistic supremacy.

From the German lied to the great operatic and oratorio arias Schumann-Heink is equally effective. She seems to find the innermost secrets of the composer's ideas and bring them out in plastic beauty and inspiring fervor. There seems to be an inspiration in every one of Schumann-Heink's achievements and she brings a lesson to her hearers with every musical message she delivers. That the visit of such a gigantic force in the musical world should form a veritable homage to a true genius can not be doubted by anyone really fond of the art, and all of us look forward to Schumann-Heink's concerts with an impatience born of past artistic delights.

NOTRE DAME CONSERVATORY COMMENCEMENT.

Exercises of the College Notre Dame and of the Conservatory of Music of San Jose Again Present a Number of Efficient Students.

By ALFRED METZGER.

In accordance with a custom extending over a period of several years, the editor of the Pacific Coast Musical Review went to San Jose on Wednesday, June 25th in order to attend the commencement exercises of the College of Notre Dame and of the Conservatory of Music. The spacious auditorium was crowded to its capacity with an enthusiastic audience that did not hesitate to give vent to its enthusiasm very frequently throughout the rendition of the program which, as usual, was of unquestionable excellence. The most noteworthy feature of these exercises is the fact that the kind Sisters in charge of the musical education of the students are so sincere, so conscientious, so eager to secure only the best results and so thoughtful of the future of their proteges. In this way the young student is made aware of the necessity of studying music as an art in order to comprehend its beauties and its relation to life and

THE MUSICAL COURIER'S SAN FRANCISCO OFFICE.

As already announced in these columns, the Editor of the Pacific Coast Musical Review is now in charge of the San Francisco headquarters of the Musical Courier of New York. This office includes the territory in the Northern part of California. The Musical Courier is generally known to be the greatest musical journal published in the world, and an adequate representation in its columns means a great deal for the musicians of the Pacific Coast. The Musical Courier headquarters are at Rooms 1009-1010 Kohler & Chase Building, 26 O'Farrell St., near Market, San Francisco—the same as the executive offices of the Pacific Coast Musical Review. Advertisements and subscriptions for the Musical Courier will be accepted at these offices. News items concerning the activity of teachers and artists in this territory will be gladly received and attended to. Address all communications concerning the Musical Courier to the above office.

ALFRED METZGER,
San Francisco Representative The Musical Courier.

not merely for the sake of becoming a great artist. This fundamental principle of music study as exemplified at Notre Dame Conservatory is a valuable asset to a genuine musical foundation and the pupils are to be congratulated upon their good fortune to begin their career under such auspicious circumstances. The program was prepared with the idea of presenting the students at their best without asking them to play or sing a composition outside their comprehension and their



MISS PAULINE HILLENBRAND
A Wonderfully Talented Young San Francisco Histrionic Artist Who Promises a Brilliant Future.

qualifications. In this manner the performance was uniformly satisfactory and at times far above the ordinary accomplishments observed at graduation exercises. The Sisters of Notre Dame as well as the students are entitled to hearty congratulations for the truly gratifying display of skill exhibited on this occasion.

The opening number of the program consisted of an ensemble number for piano entitled "Polonaise op. 53" by Chopin. This work was interpreted in unison and with telling ensemble effect by Maria Harispiru, Ruth Keller, Luisa Luders, Helen Sim, Virginia Harrison, Adelina Morales, Beatrice Mix and Eileen Costello. Margaret Smith sang an aria from La Traviata. She possesses a splendid lyric soprano voice of a clear timbre and gratifying range. Her voice has been correctly placed and the various registers are successfully equalized. Her intonation is accurate, her high notes are exquisitely liquid and correctly attacked and her interpretation is very tasteful. Miss Smith hails from Alameda and has been a student of the Conservatory for three years. Rosa Tarriba played a delightful harp solo entitled Fantasia in B sharp op. 35 by Parish-Alvers. She used an excellent instrument and her tone was warm and vivid with color. Her expression was decidedly artistic and poetic, her execution was delicate and her technique was brilliant as well as devoid of any hitches. Miss Tarriba was the fortunate recipient of the Bachelor degree in music. She is a native of Sinalva, Mexico, and has been six years at College Notre Dame.

Adelina Morales, pianist, played Liszt-Busoni's Spanish Rhapsodie in an unusually capable manner. She has a very limpid touch, phrases with much intelligence, executes the difficult technical intricacies with remarkable fluency, exhibits splendid poise and is exceptionally efficient in octave playing. Her temperament and rhythmic skill is also predominating. Miss Morales is a native of Ures, Sonora, Mexico. This solo was fol-

lowed by another ensemble number for harps entitled Concertante op. 297 by Oberthur and performed by Rosa Tarriba, first harp, Flora Bunsow, second harp, Armida Loaiza, third harp, Eva Morales fourth harp, and Mina Harispiru, fifth harp. This work was very neatly executed both from a musical and technical standpoint. Olga Slavich aroused the audience to enthusiasm by her effective interpretation of Caro Nome from Verdi's Rigoletto. She possesses a big soprano voice of warm timbre which she uses with ease and good musical judgment. Helen Sim, a postgraduate and recipient of Tchaikovsky's Scene de Ballet on the piano. She has a vigorous attack, clean technique and excellent rhythmic judgment and a decidedly musical taste. As a violin solo, Miss Sim played Musin's Caprice de Concert, exhibiting splendid bowing, accuracy of intonation, a most exquisite pianissimo, very effective double stops, a smooth and mellow tone, brilliant technique, decided emotional coloring and an unquestionable display of artistic temperament. There were two well executed choral numbers. The first of these was entitled Sacred Selection by Labro and was sung by Margaret Smith, Mary Newton, Olga Slavich, Edith Stewart with the following soloists: Viola Schottenheimer, Rosa Tarriba, Maria Harispiru, Helene Martin, and piano, Virginia Harrison. The second number was a selector number and was rendered by the entire chorus and the following soloists: Olga Slavich, Maria Harispiru, accompanied by Pianos, Adelina Morales and Luisa Luders and the orchestra.

Alice Griffin read an address to the Bishop Rt. Rev. Edward J. Hanna, D.D., in very excellent enunciation. The program was concluded with the Czerny arrangement of the Semiramide Overture by Rossini for thirty-two hands. As is customary at the Conservatory Notre Dame the sixteen pianos were re-enforced by the violins. This work was interpreted by: Marie de Bernardi, Rosa Tarriba, Virginia Harrison, Floy Welker, Camille Young, Florence Wilson, Phyllis Shaw, Mathilde Bowman, Adelina Morales, Beatrice Mix, Eileen Costello, Katharine Fishburn, Armida Loaiza, Mary Hughes, Ruth Keller, and Esther Sullivan, pianists: Helen Sim, Mary Harrison, Esther Jacobs, Etta Adams, Maria Harispiru, Alice Griffin, Gladys Brown, Luisa Luders, Marie Costello, Rose Vollmer, Carlotta Tarriba, Katherine Wilson, Isabel Camarillo, Chloris Koetitz, Sara Ibarra, Teresa Terrazas, violinists: Rt. Rev. Edward J. Hanna, who represented Archbishop Riordan, made an excellent address in which he justly eulogized the Sisters of Notre Dame for their splendid work in behalf of education and culture of the rising generation. The members of the Conservatory Orchestra are: Violinists—Helen Sim, Mary Harrison, Esther Jacobs, Etta Adams, Maria Harispiru, Alice Griffin, Gladys Brown, Luisa Luders, Marie Costello, Rose Vollmer, Carlotta Tarriba, Katherine Wilson, Isabel Camarillo, Chloris Koetitz, Sara Ibarra, Teresa Terrazas, Caroline McEvoy, Monica Sheridan, Rafaela Almada, Irene McLeod, Mathilda Bowman, Winifred Leet, Virginia Mathen. Harps—Rosa Tarriba, Armida Loaiza, Flora Bunsow, Eva Morales, Mina Harispiru, Adela Terrazas, Margaret King, Adelia Leet, Margaret Mathen.

KOHLER & CHASE MUSIC MATINEE.

The cessation of nearly all important musical activities insofar as they appertain to public musical performances makes it possible for the management of the summer series of music matinees given under the auspices of Kohler & Chase to secure the services of several of the leading artists of national and international reputation who reside in San Francisco. The large audiences that attend these exceedingly artistic music matinees as the guests of Kohler & Chase have already had an opportunity to admire the artistic faculties of several truly great artists. This week (Saturday, July 5), they will again have an opportunity to enjoy an exceptionally worthy program. The soloists engaged for this occasion will be Madame Yvonne Michele, lyric soprano, and Emilio Puyans, flutist.

Madame Michele is a vocal artist of extraordinary accomplishments. She possesses a voice of unusual beauty and her technical as well as emotional faculties are developed to their highest degree. She is a vocalist of great experience, having graced the concert and operatic stage in Europe as well as in America. Mr. Puyans is a flute virtuoso of international reputation. He has appeared at important concerts, has accompanied several of the world's most famous artists and has been a member of the leading symphony orchestras in France and Eastern musical centers.

The program which has been prepared for this Saturday's event will be as follows: Ave Maria (Gounod), Madame Michele, with flute obligato by Mr. Puyans and Fischer player piano accompaniment; Florence Grande, Valse Brillante (Liebling), Knabe Player Piano; The Deluge Prelude in G (Saint-Saens), Mr. Puyans, with Fischer player piano accompaniment; Jewel Song from Faust (Gounod), Far off I Hear a Lover's Flute (Cadman), Madame Michele, with flute obligato by Mr. Puyans and Fischer player piano accompaniment; Valse op. 64, No. 1. (Chopin) Mr. Puyans, with Knabe player piano accompaniment; Calliope, Pas de Valse (Chaminade), Moonlight, Serenade (Moret), Pipe Organ.

The readers of the Pacific Coast Musical Review no doubt remember our reference to Miss Pauline Hillenbrand, a very talented young histrionic artist of this city, who after some time of activity in private dramatic entertainments has finally received her first chance to appear in public at Ye Liberty Theatre during a three week's engagement. She made an excellent impression and really had none of the earmarks of the amateur. The young lady possesses genius of an extraordinary degree and should be taken up by other theatrical managers. We are certain that she would be a more than desirable acquisition to the excellent czar forces. We never make recommendations of character unless we are pretty certain of our cause.

SECOND PHILHARMONIC ORCHESTRA CONCERT.

Over Three Thousand People Attend the Second Event of the Popular Symphony Series Under Herman Perlet's Direction.

By David H. Walker.

A midsummer concert of the People's Philharmonic Orchestra, at the Pavilion, Sutter and Pierce streets, Thursday evening, June 26th, drew 3,000 people. This fact is very well disclosed by the returns of the box office, which also reveals the fact that the cash receipts increased nearly \$100, as compared with the financial income of the April event. Therefore the seal of popular approval has been placed upon the attempt to give good music, with a competent conductor, large and efficient orchestra and soloists, for a nominal price. Therefore, also, it was demonstrated that good music is sufficient, at the low figure of admission, to assemble a great body of music loving people without the adventitious aid of any great name, famous as a world-wide soloist, as a drawing card. What this proves the close observer of the musical life of San Francisco must figure out for himself. Surely this is music without a story; without ranting singers who brandish swords, or do other violent things to "split the general ear;" without scenery, simply music; music and nothing else. Then consider that 3,000 persons gave up their evening and clamored for more. If there is not room for thought in this, when estimating the musical possibilities of San Francisco's future, then it is true that fruitful ground, contrary to the phrase of the Bible, will not bring forth a thousand-fold. Nevertheless, I am of the opinion that it will.

This very interesting and splendid musical experiment that the Recreation League, through the agency of the People's Philharmonic Orchestra, has instituted, holds so much within it to attract the attention of every student of musical events, that it must be considered in the light of the audience, as well as in the light of the musical performances that are given. Let it be reported that the second movement played from the Pastoral Symphony of Beethoven, was the star number for applause—that is in the amount of applause accorded. Sometimes the detached notes in the string section were not above reproach; but the purely cantabile phrases of the Andante molto moto, replete with the lyric genius of the mighty Beethoven, and instinct with the sympathy of Herman Perlet, conductor, were gladdened with idyllic restfulness. The nightingale song—albeit I was informed that the regular nightingale was playing a clarinet at the Tivoli that evening, and that a substitute nightingale—with his clarinet—assumed the task of impersonating "lone Philomela who sings in the grove." However, the clarinetist who became a nightingale on a moment's warning did as well as that humorous lion in "Midsummer Night's Dream," who was bidden to "roar him again." This particular clarinetist claims my affection because he did something dainty at sight.

It would be a delight to write a great deal about the Andante molto moto. The bassoon, with its suggestion of strange and mysterious sounds of the wood paths; the piping robins of the orchestra—the flutes; the reedy clarinets, and the soaring oboe, which sings as deliciously as a velvety bee over the clover heads when they are overlaid with nectar; and voluptuous strings—were all in evidence in such characteristic fidelity to the languorous mid-summer mood of the whole movement, that the evidence of care and keen discernment on the part of Mr. Perlet, was everywhere and continuously obvious. There are the marks of the musicianship of a conductor. This movement was the test of the entire concert. The previous movement of the symphony, the Allegro ma non troppo, while diffusing a pleasing and generally bucolic sensation from the inspired score, is simply a representation of a cheerful spirit; but the Andante is an admixture of moods that lead both to contentment, and to suggestion of tears born of an excess of delight. Here then shone Mr. Perlet as an emotional, as well as an executant.

There were various innovations in the program. For instance after the "Pastoral" movement in the William Tell overture (wherein the flute has an opportunity to be pyrotechnical), for the usually very brisk treatment of what follows, an extremely moderate tempo was taken. Mr. Perlet's view in this evidently is that the trumpet calls to assemble the belligerent farmers is generally played too fast in the overture. It is very true, however, that it is difficult to reconcile the ear to the playing of any movement slower than the customary tempo; much more so than to teach it to accept an accelerando—and I will confess that I would rather hear the "Pastoral" followed up by a briskness that gives a sharper contrast; however, that is only a matter of opinion.

The Boccherini Minuet, the Dance of the Hours, from "Gloconda," and the Egyptian Ballet Suite by Luigini were characteristically varied in moods to accord to the ideas of the composer. The Minuet was especially delicious, the strings being in strict accord and playing as harmoniously and sonorously as an organ. The Ballet Suite, in four movements, is not very characteristically Egyptian, although there is a passage in it that is reminiscent of the use of the wood wind instruments in the conspiracy scene of "Aida." However the suite is pleasing and makes a very excellent finale selection.

Herbert Riley played the symphonic variations of Boellmann in a masculine and strong way. His conception of the work was virile and satisfying in all regards. It was thorough and musically. This brought out such a storm of applause that Mr. Riley played as an encore "The Swan," by Saint-Saens. This developed an entirely definite side of the interpretation. It has a harp accompaniment by Mr. Galli. The other soloist, Ralph Phelps, was also encored after singing the "Prologue" from Pagliacci. Mr. Phelps has a voice of very pleasing quality, but the Prologue was not the best number he could have selected by any means, considering his temperament. The ensemble work of the orchestra was good. The accompaniments furnished to the soloists were well handled.

CHRISTIE MACDONALD SINGS NEW VICTOR HERBERT NUMBERS.

Presents Principal Selections from the New Operetta "Sweethearts"—Other Delightful Selections on the July List.

The new Victor Herbert production "Sweethearts," has been acclaimed one of the biggest of successes and Christie Macdonald has received an ovation at every performance, and now along come the Victor Records of the best numbers from "Sweethearts" and give everybody the opportunity of not only enjoying the brilliant and fascinating music but of actually hearing the "star" of the production sing several of the selections. Five of the principal numbers are presented in the new list of Victor Records for July and three of these are given by Christie Macdonald. She sings most beautifully the dainty solo "Sweethearts," and assisted by Reinald Werrenrath renders the charming "Cricket on the Hearth" duet with its lovely melody and cheerful cricket chirps; and the Victor Chorus join these two singers in giving the splendid "Angelus" scene with its pealing bells, beautiful solo and effective chorus. The two other Sweetheart numbers are "Jeannette and Her Wooden Shoes" charmingly sung by Marguerite Dunlap, and "Every Lover Must Meet His Fate" in which Reed Miller is heard to advantage.

Some old-time favorites which are still highly regarded also appear in the July offering, and the splendid manner in which they are rendered is sure to add to their popularity. Elsie Bayer sings the "Lullaby" from Erminie, and the tuneful and tender "Long, Long Ago," and with Frederick Wheeler gives an effectively sung duet of the melodious "Oh Happy Day." Olive Kline contributes "The Message of the Violet" from the Prince of Pilsen, and the Victor Light Opera Company revives another Luders' operetta, "King Dodo," giving an attractive medley of eight popular numbers from this delightful work. The two famous old Irish songs are sung by two favorite basses—the familiar "Wearing of the Green" by William F. Hooley, and "Off to Philadelphia" by Wilfred Glenn. The latter singer also contributes the celebrated old semi-humorous song, "Thursday," and that versatile actor and elocutionist, Harry E. Humphrey, gives a splendid recitation of Mark Twain's famous story of "Buck Fanshaw's Funeral."

There are also new popular selections in abundance—sentimental ballads and ragtime songs, topical ditties and "geographical" numbers, sung as solos, duets, and quartets by a talented group of singers. There are a dozen double-faced Hawaiian records, which, while intended mainly for Victor enthusiasts in the Hawaiian Islands, are well worth hearing. The songs are rendered by the Hawaiian Quintet of the Bird of Paradise Company and the quaint music is most fascinating.

Dancing will be more popular than ever this summer with such splendid new records as those by the Victor Military Band to furnish the music. Six fine new selections are the month's contribution to the series of records for dancing, and they are of great volume and played in perfect rhythm. A noble grand march, "Marche Fantastique," is played with splendid precision by Kryl's Bohemian Band, and the conductor of this organization, Bohumir Kryl, gives a most remarkable cornet solo of variations upon the well-known "Carnival of Venice." Rosario Bourdon contributes two beautiful cello numbers, the universally popular "Silver Threads Among the Gold," and an attractive selection entitled "The Broken Melody." Two zither solos by D. Wormser are most delightful—it is a distinct pleasure to listen to his renditions of "Sounds from Tyrol" and "Forsaken." Maud Powell, Mischa Elman and Fritz Kreisler each play a violin solo—the former using a dainty little Scherzo which has been a favorite in her concerts, Elman gives a new beauty to Raff's effective "Cavatina," and the latter artist renders a fascinating little French piece in a particularly delightful manner.

Though the opera stars are in distant lands, they are much in evidence in this new July list. Caruso's Fifth English record is an attractive ballad, "Your Eyes Have Told Me," beautifully sung by the great tenor and it can be noted that his English enunciation is constantly improving. Galski and Amato render a superb Aida Duet, and the eminent baritone also sings with splendid effect a great aria from Franchetti's opera, Germania. Schumann-Heink's contribution is an impressive setting of the "Angus Dei," and she delivers this prayer with a wonderful depth of feeling. Braga's ever popular "Angel's Serenade" is delightfully presented by Alma Gluck, with a violin obligato by Effrem Zimballist, and Miss Gluck also sings with grace and delicacy the dainty Tennyson-Dolores "Brook." Geraldine Farrar sings the simple and charming "I've Been Roaming," and with Louise Homer sings an attractive old folk-song "How Can I Leave Thee." John McCormack gives a ballad from a popular English Opera, and Lover's "Low Back Car," one of the quaintest of Irish songs; Titta Ruffo in his rendition of a Neapolitan canzone gives an admirable example of ballad singing; and Francis Alda presents the inspiring "Vision Song" from Madame Butterfly. Two other numbers from this most beloved of Puccini operas are rendered by Edith Helena, and the Metropolitan Opera Chorus sings two celebrated choral numbers from the Magic Flute and the Huguenots—splendidly given by this famous body, the finest singing organization of its kind in the world.

A wonderful array of music by a wonderful array of talent—a musical program that is so wide in its scope as to satisfy the desire for every kind of music. It means new delight for every Victor owner, and everyone can at least have a taste of this splendid entertainment by paying a visit to any Victor dealer's for any dealer anywhere will gladly play any selections upon request.

Eric Saegerquist, one of the youngest professional violinists and orchestral players in this city, being only fourteen years of age, has been the first violinist of the Houston (Texas) Theatre Orchestra since January 1st of this year. Prior to the departure of the Saegerquist family for Texas last December, Eric, then a pupil of

the John Swett school, acquired his musical proficiency and professional experience as a violin student of Prof. Herzog and as a member of the Herzog Quartet, in which capacity he delighted his fellow members and their audiences with his intelligent interpretation and ability to read the most intricate classics at sight. There is no speculation regarding Eric's success. He has made his mark already.

After the conclusion of the Junior Exposition where prizes were awarded to the best exponents of musical instruments in the various classes of the public schools of this city the Musical Review office was flooded with letters and kept busy with telephone messages regarding students who won first prizes. There were so many first prizes won by vocalists, violinists and pianists, etc. that we became a little suspicious of the possibilities of so many first prizes being distributed. Since that time, we have, however, discovered that there was a first prize issued in every class and consequently there have been distributed as many first prizes as there were classes. We are therefore glad to state that Miss Eichen, a pupil of Giulio Minetti's, received the first prize for violin in her class, and Master Harkness, a pupil of G. Jollain received the first prize for violin in his class. It is only fair to make these announcements and explanations. Hilbert Gounod Roberts, a very clever piano student, received the first prize for piano playing in his class and scored a success at a piano recital given a short time ago.

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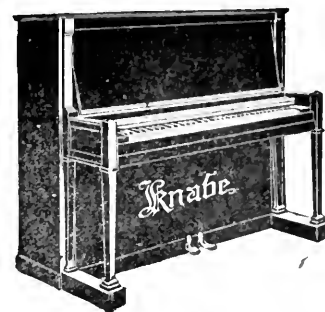
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GIROFLE-GIROFLA REVIVED AT IDORA.

The revival of *Girofle-Girofla*, one of the most charming of the masterpieces of comic opera literature. at Idora Park is worthy of mention in the columns of a serious musical journal, for it is evidence of the fact that, notwithstanding the disheartening attitude of the modern theatre-going public toward the old school of comic opera, there are still certain managers and stage directors who are willing to take a chance with the people and give them something good in spite of themselves. The judgment of the Idora Park management seems to have been good for the attendance has been exceedingly big. Indeed since the beginning of the Ferris Hartman season, the receipts have been unusually big and the end of each week sees a handsome balance on the right side of the ledger.

It is wonderful what Mr. Hartman has been able to accomplish under the circumstances. For it should not be forgotten that the very nature of the Idora Park performances necessitates a certain pruning process that permits of curtailing an opera to two acts with an intermission of an hour and still have enough time left to catch an early train home. Ordinarily it would appear that under these conditions a performance of *Girofle-Girofla* would be impossible with any satisfactory results as to continuity of plot, completeness of musical score, etc. But somehow Mr. Hartman has succeeded in compiling a miniature edition of this beautiful work which retains the most important melodies, the most striking scenes and the final winding-up of the pretty story. Mindel Kingston gives a very delightful impression of the twin character of the title role. She sings the various melodious arias with vim and with a certain dash that reveals the genuine prima donna soubrette. Although Miss Kingston has never even seen the part she gives a very graphic and very fetching impersonation of it. Ferris Hartman secures more than the allotted share of comedy element from the part of Don Bolero by investing it with occasional localisms that add much to the humor of the situation without marring the character portrait. Alice McComb, although practically a novice on the stage gives an excellent account of herself in the role of Aurea by singing and acting the part very efficiently. George Ebner, in the role of Mourzouk, the Moor, invests the part with considerable force and strenuously securing the necessary element of humor and putting what is known as a punch behind every one of his scenes. Lawrence Bowes sings the role of Marasquin very deliberately and Harry Pollard as Pedro adds his share to the splendid ensemble.

Grace du Vall makes a strikingly handsome appearance as Paquita, and her singing is exceedingly pleasing. She possesses a smooth, pliant soprano voice of mezzo quality and acts quite vivaciously. Fred Snook as the pirate chief sings with a big, round voice and invests the part with every ounce of energy that it calls for. Robert Fitzsimmons, makes a very effective admiral and Fay Poston presents the role of Guzman quite charmingly. The scenic effects are artistic and luxurious, especially so the second act with its dazzling electrical illumination. The orchestra under the direction of John Raynes gives a splendid account of itself.

Miss Ada Clement will spend her vacation at Lagunitas near Camp Taylor. She expects to remain about a month and will resume her teaching about August 1st. Miss Clement has had an excellent year and her large class of pupils has made splendid progress.

* * *

Hother Wismer will spend his summer vacation at Lake Tahoe. He had a very successful year and is looking forward to the new season with a great deal of pleasure.

* * *

Miss Adele Rosenthal left for the Napa Valley where she expects to remain three weeks. Miss Rosenthal has enjoyed the season which has just closed very much, for both in her public work and her teaching she has been recognized immediately, and she is already planning big things for the ensuing season.

* * *

Dr. Maxim de Grosz, a violinist and musical director of considerable reputation, who has been heard here under the direction of Col. H. W. Savage, is in San Francisco and will locate here permanently. Mr. De Grosz is an excellent musician and should gain a solid foothold in this city which always welcomes really efficient members of the profession.

* * *

The Pacific Coast Musical Review is in receipt of the wedding announcement of Miss Anna Miller Wood to Frederic Hall Harvey. The ceremony took place on Thursday, June 26th, in Berkeley. Some time ago we published the announcement of the engagement and now the Musical Review gladly joins the host of friends of Mr. and Mrs. Harvey in extending its hearty congratulations and best wishes. Mrs. Harvey is one of the best known and most efficient vocalists and musical educators in this country, and Mr. Harvey is a very prominent and highly esteemed civil engineer of California.

* * *

The pupils of Blanche Ashley assisted by Robert Austin Morrissey, tenor, and Elizabeth Dolan-Orton, violinist, gave a song recital at the Berkeley Piano Club Hall on Saturday evening, May 31st. The following program was presented much to the delight of a large audience: Brahms Guten Abend, Gut' Nacht, Unison Voices; (a) Spanish Folk Song (La Gitana), (b) Irish Air, "Believe Me If All Those Endearing Young Charms" (Moore), Mr. Leo Blochmann; Homer—Banjo Song, Myrtle Jeanette McCabe; Mildach—Duet—"Passage Bird's Farewell," Phyllida Ashley and Enid Wilson; Greene—"Sing Me to Sleep," (Speranto Edition), Miss Leta Cross, Violin Obligato, Mrs. Orton; Rubinstein—"Du bist wie eine Blume," Spanish—(a) Teresita mia, (b) La boca de Pepita, Miss Enid Wilson; (a) Rummel—"Across the Hills," (b) Willeby—"A June Morning," Miss Rue Randall Clifford; Mozart—"Voi che Sapete, French Bergerettes—(a) Je connais un berger discret, (b) Aminte, Mrs. H. H. A. Beach—"The Years at the Spring," Phyllida Ashley; Blanche Ashley at the piano; Part Two—Selections from "Cavalleria Rusticana," (Mascagni), Alfio, Baritone, Mr. Leo Blochmann, Lola, Mezzo, Miss Phyllida Ashley, Santuzza, Soprano, Miss Rue Clifford, Turridu, tenor, Mr. R. A. Morrissey, Recitative e Duetta.

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SPLENDID TRIBUTE TO L. E. BEHYMER.

Well Merited Recognition to California's Brilliant Impresario and Publication of a Record to be Proud of.

The Pacific Coast Musical Review is glad to publish the following tribute which appeared in Musical America of June 21st, from the pen of the distinguished impresario and author, Robert Grau: It does not seem so very long ago that Los Angeles was regarded as a dubious "one-night stands" by the gentlemen who follow the line of endeavor known as concert direction. While as far as grand opera is concerned, I can recall when, in the old Hazard Pavilion, the advent of an operatic organization was invariably accompanied by an announcement that, unless a number of seats and boxes were sold within a given time, the undertaking must be abandoned. And that is precisely what the outcome was—more often than not. But these were the days when the greatest musical events in Los Angeles were the coming of a Blind Tom or a Remenyi, and even these were glad indeed if a five-hundred-dollar house resulted. Once an effort was made to obtain a \$1,500 guarantee for a concert with Hans von Bülow. The answer that came back was significant of conditions, in that the management was informed that if Von Bülow wanted to rent the hall for \$150 he was welcome; otherwise he could stay away. Even a decade later the Los Angeles that today maintains two symphony orchestras and which recently paid \$82,000 for a week of opera, was unable to provide for a three day season of opera with Patti and Gerster, when all that Colonel Mapleson demanded was that one hundred citizens guarantee \$100 each or purchase seats to that amount.

\$82,000 in a Week.

Then, there was no L. E. Behymer in Los Angeles. Behymer is often referred to as "the man who put Los Angeles on the musical map." He has done a great deal more. He has made that city the equal of Boston or Chicago, as far as concerts are concerned, while operatic conditions there are best shown by the statement that when Mr. Dippel demanded a guarantee of \$60,000 for the recent season of the Chicago-Philadelphia company, Mr. Behymer was able to persuade 120 citizens to deposit \$500 each as security. Then "Bee," as the California impresario is affectionately called, proceeded to protect the guarantors by conducting a personal seat selling campaign that resulted in gross receipts of \$82,000 for the week. This, with the sole exception of the week of performance in Atlanta, Georgia, represents the world's record for six days of grand opera. Not only was the guarantee fund returned, but before the opera season had ended Behymer had already pledged the same 120 citizens to secure a similar season in the spring of 1914.

A Trusted Man.

Behymer's mode of business procedure has endeared his name to artists and impresarios alike all over the world, and he has only to give his word to make possible the appearance on the Pacific coast of any musical attraction. This is so true that many of the stars in the musical world no longer exact a contract from him. When in the summer of 1912, Behymer made his first trip abroad, the impresario was overwhelmed with honors at every stopping place. Many of the artists keep up a perpetual correspondence and when not inviting "Bee" to spend his too rare vacations with them, are making strenuous efforts to induce him to assume the direction of their entire tours. Behymer, though having been mentioned as a possible candidate for metropolitan operatic honors more than once, refuses to leave his beloved Los Angeles. In order to convey to the lay reader some idea of Behymer's methods when negotiating with the great musical attractions whose entire western tours are directed by him, the following incident will be of interest:

Silence Significant

The writer in 1904 was asked to negotiate for the appearance on the coast of one of the largest and most important musical organizations that has ever visited this country. All the California managers had been writing east that an overwhelming patronage was assured. Behymer alone was silent, and this seemed to the writer so strange that he decided to telegraph to him asking his advice and offering to place the management of the attraction in his hands if in his opinion, the tour was advisable. Immediately came a wire from Behymer that the matter was too vital to be explained by telegraph, that a letter was already on the way. This letter I have always treasured and preserved, and while it is too lengthy to be reproduced here in its entirety, I am quoting verbatim from it, as follows: "If you must come to the coast at this time, of course, I will work my head off to prevent any financial loss, and though I look upon it as a sacrifice of large profits possibly a year later, I am ready to undertake my part on almost any terms you may name. But do not allow this offer or any part to deceive you. If the tour is a failure, my losses would be a few hundred dollars, while yours will be in the thousands, and what I lose with you I can make up with some one else. But you can't look for a return of your losses from any source out here. Hence it is my duty to try and keep you from coming out this way at a time when everything great seems forced upon us. All cannot possibly win out, and frankly I think — will be one of those who will not. But it is up to you, old man, and as I said before, if you must come, I will devote myself to the task of getting you out without loss."

Showed His Foresight

As it happened, the writer took Mr. Behymer's advice, and so reversed the route as to avoid going to the coast at the time. Four months later a limited tour was undertaken but even then, with the exception of the cities where Behymer himself was on the ground, the tour resulted in the loss of thousands, just as he had predicted. That Behymer did "work his head off" seems certain, since a profit was made in those cities where he was in active control. There are others than myself who can attest to the catholic fairness that characterizes this

man's business policies. I have known him again and again to write to some influential manager in New York, asking consideration for some of the smaller cities in California, that the public in these might be permitted to hear some of the world's greatest singers and instrumentalists. "And," wrote Behymer, "if necessary to do so, you might add a few hundred to the prices San Francisco and Los Angeles must pay, if it will be the means of bringing the best in music to some of the smaller cities at a few hundred less."

Most Popular Manager

Surely then it is not to be wondered at that Behymer is the most popular manager of musical attractions in this country. Here we have one man in whom public spirit is never lacking. He has not amassed a fortune and is content if he can meet all of his obligations, and I may add that the man and his methods are so well comprehended in his home city that it is rare indeed that any great civic movement is started that Behymer is not placed at the head of it. Only those who really know him at close range can be impressed with Behymer's greatest trait, which is the almost immeasurable pride with which he regards Los Angeles's reputation as a musical and dramatic center. Here are three first class theatres devoted to stock companies, and one of these, directed by Oliver Morosco, is the wonder of the entire amusement world. Los Angeles may well be proud of holding two such citizens as Behymer and Morosco, one of whom has already made his impress in the east, and the other comes hither only too rarely.

SHORT ITEMS OF INTEREST.

Reginald Marack, the well known baritone, has just organized, in conjunction with three other artists, an excellent male quartet which will be known under the name of The California Quartet. There is much room



MR. AND MRS. THOMAS NUNAN ON THEIR VACATION
Enjoying a Delightful Siesta on the Banks of the Russian River. (Snapshot by Musical Review Staff Photographer.)

for an organization of this kind and judging from the name of the personnel of this splendid body of vocalists, there should be a great demand for its services by musical clubs and managers. The California Quartet will be composed of the following well known artists: R. M. Battison, first tenor, Howard E. Pratt, second tenor, Reginald Marack, baritone and Godfrey Price, bass. Mr. Price will be remembered as the excellent bass soloist of the Welch Choir that proved such a brilliant success in this city not very long ago.

Alice Kellar Fox, the well known banjo and mandoline soloist, whose energy and successful exploitation of her instrument has contributed largely to the wider recognition of the spectrum instruments in the far West, gave a recital at the High School Auditorium in Berkeley on Tuesday afternoon, May 27th. This was Mrs. Fox's third recital in Berkeley, and the students expressed their pleasure with enthusiastic marks of approval. Especially successful was an arrangement of The Rosary lately compiled by Mrs. Fox, as was also a transcription of Alice Where Art Thou. Mrs. Fox is recognized as a leading exponent of the Banjo throughout the United States and Europe and a gold medal won at the International Tournament in New York during September 1900 testifies to her standing in the profession. The program rendered recently was as follows: Adagio from Sonata Pathétique (Beethoven-Kellar Fox), Alice Where Art Thou (Ascher-Farland), The Rosary (Nevin-Kellar), with piano accompaniment; Mrs. Fox also sang the following songs with banjo accompaniment: Serenade—Sing, Smile, Slumber (Gounod), The Little Irish Girl (Lohr), Philosophy (Emmel).

The third concert under the auspices of the American Guild of Organists took place Sunday afternoon, June 22, when Benjamin S. Moore, organist of Calvary Presbyterian Church, gave the program in the First Unitarian Church, Geary and Franklin streets. These recitals are free to the public and are given each year to promote further interest in and understanding of organ music. The program was as follows: Piece Heroique (Franck), Serenade (Lemare), From the "Arcadian Idyll," Evensong (Johnson), Spring Song (Macfarlane), Sonata in A minor (Andrews), Prelude Pastorale (Bjellmann), from Deuxieme Suite; Andante Cantabile (Widor), from Symphony VI; Toccata (Widor), from Symphony V.

"Flora," a song cycle by Dr. H. J. Stewart, has recently come into hearing and is a collection of duets which have as their inspiration the beauty and fragrance of flowers. They are filled with melody and especially well adapted for soprano and contralto. Already two of the group, "To a Lily" and "A Honeysuckle," have been heard at private musicales and created a most pleasing impression.—S. F. Chronicle.

Signor Navarro, the excellent tenor, closed an engagement at the Alcazar Theatre last Sunday evening. He sang during the first act of "Such is Life" the clever Dietrichstein farce and made a very favorable impression. His beautiful voice was heard to splendid advantage and the management was greatly pleased with his success.

Mrs. Eula Howard Nunan is spending the summer at Monte Rio on the Russian River. Thomas Nunan, the energetic musical editor of the San Francisco Examiner, spends his week-ends at the beautiful summer resort, and as documentary evidence of our contention, we publish a snap shot taken by a staff photographer of the Pacific Coast Musical Review when Mr. Nunan was not looking.

A musical programme by a male chorus of twenty voices was given last Sunday under the direction of Alexander Stewart at Plymouth Church in Oakland, with William Carruth at the organ and Charles F. Whitton, baritone. The numbers included an air and variations on The Star-Spangled Banner, organ (Dudley Buck); Beethoven's "Hymn of Praise," chorus; "To Thee, Dear Country," chorus (Eichberg); recessional, "Lest We Forget," baritone (De Koven); "To the Morning Star," organ (Wagner); "Praise Ye the Father," chorus (Gounod); march, "Queen of Sheba," organ (Gounod).

Three members of the well-known Beringer Musical Club gave a half-hour of music last Sunday afternoon at 4 o'clock in the Greek Theatre, Berkeley. An interesting programme had been prepared by Prof. and Mme. Joseph Beringer and the participants were Miss Irene De Martini, who is well known as a local singer; Miss Zdenka Buben, who has made a name for herself as a pianist, and Mrs. Henry J. Widenmann, who is prominent in society circles in Vallejo, and has been often admired for her artistic singing. One of the features was Prof. Beringer's concert transcription of the Polonaise from the opera "Mignon," which Prof. Beringer and Miss Buben played on two Grand pianos. The programme in full was as follows: "Invitation to the Dance" (Weber) (for two pianos), Miss Zdenka Buben and Prof. Jos. Beringer; Vocal—"Long Ago in Egypt" (Liza Lehmann), "I Bring My Roses" (A. von Ahn Carse), "Irish Love Song" (M. Ruthven Lang), Mrs. Henry J. Widenmann; Piano solo, Hungarian Rhapsody No. 2 (Liszt), Miss Zdenka Buben; Vocal—Spanish Serenade (Burgmueller), "Good-bye" (Tosti), Aria, "Roberto o to che adoro" (Meyerbeer), Miss Irene De Martini; "Polonaise" from "Mignon"—(Tomas), (Transcription for two pianos by Joseph Beringer.) Miss Zdenka Buben and Prof. Joseph Beringer.

Wallace A. Sablin, organist of the First Church of Christ Scientist and of Temple Emanu-El, gave the fourth organ recital in the series being held under the auspices of the American Guild of Organists last Sunday afternoon at 3 o'clock at the First Church, Oakland. He was assisted by Mrs. Richard Partington, vocalist and Miss Lillian Devendorf, violinist, in the following programme: Concerto No. 2, in B flat (G. F. Handel), Chorale preludes, "Rockingham," "Melcombe," "St. Ann's" (Sir C. H. H. Parry), Songs, "Hear My Prayers, O Lord My God," "By the Waters of Babylon" (Dvorak), Mrs. Richard L. Partington; "En Bateau," "The Little Shepherd" (C. Debussy), Romance Sans Paroles (G. Faure), Ventienne (B. Godard), Ave Maria (J. Massenet), Mrs. Partington; (Violin obligato, Miss Lillian Devendorf.) Finlandia J. Sibelius.

Will L. Greenbaum, San Francisco's energetic and enterprising impresario, is spending his vacation in the California mountain region. He expects to be away for some time and will return to resume work for the ensuing concert season which will be more active even than the last one. The list of artists is the longest and most illustrious that San Francisco has ever been blessed with in its musical history.

We are in receipt of a delightful song entitled "Dearest" by Gertrude Eleanor Marx, and published by Chapell & Co., Ltd., of London and New York. The song is written especially for vocalists who enjoy graceful melodies, and who are eager to invest their singing with the emotional phase of vocal literature. It lies excellently within the range of any voice for which it has been arranged and it belongs to that class of vocal literature which is exceedingly melodious and emotional without being cheap or commonplace. It is one of the most grateful compositions that has come to our notice of late. The piano accompaniment is especially worthy of hearty commendation.

Theodor Salmon, the well known pianist and pedagogue, left for Denver last week where he expects to remain for some time. He has closed his San Francisco studio for the present, but expects to return as soon as his health is restored. Mr. Salmon suffered lately from insomnia, and is compelled to reside in high altitudes in order to restore his health. He has so many friends in this city that he dislikes greatly to leave at this time when his class has assumed large proportions, and he will keep in touch with his friends during his absence in the hope that he will soon be able to return to his favorite sphere of activity. Mr. Salmon is an excellent musician and teacher and his many friends are sorry to see him leave. They will rejoice in case he is able to return soon. In the meantime we wish him speedy recovery and good luck in his new field.

The Misses Pasmore of the well-known Pasmore Trio have decided to give up concert touring owing to the continued illness of Miss Dorothy Pasmore, the exceedingly talented young cellist. In association with their father they will devote themselves to teaching.



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ORPHEUM.

The Orpheum announces six entirely new acts for next week. Quite the most charming of Jesse L. Lasky's productions is said to be his newest musical play "The Trained Nurses" featuring Clark and Bergman, two well known vaudeville players of more than usual ability which will head the coming bill. The book is by William Le Baron, the author of "The Antique Girl," etc., the music by Leo Edwards, the well known song writer, and the lyrics by Blanche Merrill. There are seven pleasing musical numbers. During the programme of the piece many beautiful costumes are shown, the wedding finale being one of the prettiest dressed numbers ever mounted on the vaudeville stage. The scene of the musical comedy, the sun parlor on the roof of a private sanitarium in New York City, is most elaborately and novelly designed. Willard Mack and Majorie Rambeau supported by a clever little company will present a one-act play of sustained interest written by Mr. Willard and entitled "Kick In." It is thoroughly original in idea and dialogue and enables Mr. Willard and Miss Rambeau to make a great hit as a couple of classy hotel thieves. The act may be briefly summed up as one of the greatest successes of the present vaudeville season.

Professor Ota Gygi, the celebrated violin virtuoso who is making his first American tour will make his debut here. He is a pupil of the famous Joachim, and at the age of twenty-five was made a professor of music, a degree that is not awarded in this country. After playing for the King of Spain in Madrid, Professor Gygi had the distinction of being appointed court violinist. Gygi has been compared to the wonderful Sarasate. The Four Le Grohs, three men and one woman will contribute a melange of contortion, acrobatic and risley feats. Their performance throughout is novel, daring and clever and surpasses anything previously offered in its line. Walter De Leon and "Muggins" Davies, late stars of "The Campus" will introduce a clever line of original songs, dances and dialogue. Their act is brimful of character, ability and comedy, and their "proposal song" is a miniature musical comedy in itself. Mr. De Leon and Miss Davies are young, good looking and enthusiastic and they have the further advantage of being great favorites in this city, where a warm welcome always awaits them.

Cecile Beresford, popular in London both in musical comedy and vaudeville, who has recently come to this country, will make her first appearance here. She will sing character, eccentric and popular songs to her own piano accompaniment. Miss Beresford has been very successful in the theatres of the Orpheum Circuit in which she has already appeared and has been highly praised by the critics for her originality, humor, refinement and versatility. The only holdovers will be Miss Norton and Paul Nicholson and The London Palace Girls.

ALCAZAR THEATRE.

Nothing funnier was ever written for the stage than "Are You A Mason?" which is to be the Alcazar's offer-

ing next Monday night and throughout the week. Although it was adapted from the German, and incidentally established Leo Dittrichstein's fame as a shrewd selector of foreign material to suit this country's less liberal taste, it produces more American laughs than any purely-native humorous play, because its characters and its wit are American and its plot is fairly jammed with ludicrous situations.

This will be the Alcazar's eleventh revival of "Are You A Mason?" and its presentation has invariably been a profitable venture. It packed the first Alcazar to the doors the night before that memorable morning of April 18, 1906, and it did the same thing twice in the Sutter-street house. That it will be witnessed by a crowded audience at every performance during the coming week is a foregone conclusion, for since it was last staged here, the people of San Francisco have formed intimate acquaintance with its author's ability as a farceur and are eager to again witness the work that established his success on this side of the Atlantic.

TIVOLI OPERA HOUSE.

"Iolanthe," the delightful Gilbert and Sullivan work, will be presented for the last time at the Tivoli Opera House this Sunday afternoon and evening and on Monday night "Princess Chic," a jolly opera comique by Kirke LaShelle and Julian Edwards, will receive an elaborate presentation. The action takes place in Burgundy in 1468 and the story is based on the trouble which arose between Louis XI of France and Charles the Bold, Duke of Burgundy, over the encroachment of the French King on the authority of the Burgundian. Princess Chic of Normandy hears of a plot on the part of Louis to overthrow the government and she decides to send an envoy to warn Charles. She also decides to carry the message herself but, on account of the Duke's dislike for women, disguises herself as the envoy and in this manner goes to Charles' chateau. Here she again changes her mind and determines to make an impression on the Duke by disguising herself as a peasant. To further her plans, she enlists the aid of two soldiers of fortune, Brevet and Brabeau, whom she persuades to kidnap her in order that Charles may come to her rescue. The plan succeeds admirably and the Duke is forced to admit his love but when the Princess resumes her regal garments he refuses to believe her the girl to whom he has given his heart until proof is submitted. Subsequently the schemes of King Louis are frustrated and all ends happily. There is rollicking fun and a succession of bright musical numbers in the three acts and Rena Vivienne will show her versatility as the Princess Chic, while Sarah Edwards will be her faithful page, Lorraine. Henry Santrey will be the Duke, John R. Phillips will enact Francois, the Marquis of Claremont, and the funmaking will be placed in the capable hands of Thomas C. Leary, who comes back to the Tivoli after many years, Robert Pitkin, Teddy Webb and Charles E. Gallagher. Ilon Bergere will have a jolly part as Estelle and there will be half a dozen others in the cast in addition to the big chorus which, by the way, will be greatly in evidence. The production, scenic accessor-

ies and costumes will be up to the high Tivoli standard and matinees will be given as usual on Saturdays and Sundays.

CORT THEATRE.

From the Winter Garden comes "The Passing Show of 1912," the production which broke all records for attendance at this famous place of entertainment, and repeated the triumph in Chicago, Boston and Philadelphia. The local two weeks' engagement, which will be played at the Cort Theatre begins Sunday night, July 6. "The Passing Show of 1912" is one of those spectacular affairs which challenge description. There are seven scenes and the musical numbers follow one another with remarkable dispatch. Ned Wayburn was the producer and it is agreed that he has never done more excellent work in the way of arranging novel numbers.

Bits from nearly every important drama and musical play of the past season are joined together in the plot. There are many, many characters and each and every one is easily recognizable. The harem scene from "Kismet" is employed to good advantage. There is the immense swimming pool occupying the center of the harem, and into it plunge—not three girls, as in the case of "Kismet," but sixteen, and even the gorgeous Trixie Friganza plunges headlong into the tank. Then there are brief scenes from "Bunt Pulls the Strings," "Officer 666," "The Quaker Girl," "A Butterfly on the Wheel," "Oliver Twist," "Bought and Paid For," "The Return of Peter Grimm" and others.

The entire performance is remarkable for the great number of lively dancing numbers, spectacular dances, and what not. Seldom if ever has such an array of travesty artists congregated in one production as in "The Passing Show of 1912." Charles J. Ross, famous for twenty years as king of travesty; Trixie Friganza, who needs no introduction; Adelaide, the Bernhardt of the ballet; J. J. Hughes, whose dances have become international; Clarence Harvey, Texas Quinan, Howard and Howard, Moon and Morris, and a chorus of eighty are included in this extraordinary organization.

The Pacific Coast Musical Review is in receipt of a very handsomely printed edition of a series of six musical sketches for the piano composed by Dr. H. J. Stewart and published by the Boston Music Company entitled: "Wayside Fancies." This cycle of piano pieces as it may be called, comprises six lyric or romantic works entitled: Valse Caprice, Rustic Dance, Barcarolle, In Olden Time, La Fiesta and Early Spring. As the titles imply they were composed during certain inspirational moods of the composer when his fancy took him to explore experiences of the past. They are related in their musical significance somewhat to the literary spirit of a work known as Reveries of a Bachelor and express in simple but exceedingly poetic sentiments pleasant memories. Their melodic garb is decidedly pronounced and they form a musical atmosphere of exquisite poetic environment. These Wayside Fancies should form part of the library of any pianist.



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PUBLISHED EVERY WEEK

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Price 10 Cents

THE THIRD ANNUAL CONVENTION OF MUSIC TEACHERS A BRILLIANT SUCCESS

Proceedings at Hotel St. Francis Characterized by Instructive and Interesting Lectures and Addresses, and Exceptionally Fine Musical Programs Rendered by Prominent Musicians

By BESSIE FULLER

(Editorial Note—The Pacific Coast Musical Review is indebted to Miss Bessie Fuller of this city for the report of the Third Annual Convention of the Music Teachers' Association of California. Miss Fuller is a very efficient pianist as well as a close observer, and she has treated the subject from the purely news standpoint of the event. Editorial comments and closer de-

of the entire proceedings until next week. Our readers will find a thorough retrospective report in the next issue of this paper. In the meantime we wish to thank Miss Fuller for her excellent services in this matter. A. M.)

The Third Annual Convention of the Music Teachers' Association of California opened in the St. Francis

of talent possessed by the delegates and others was conspicuously and splendidly in evidence.

There were meritorious concerts every day; banquets at the St. Francis Hotel at San Francisco, and at the Hotel Oakland in the City of Oakland; an automobile ride through the cities of the eastern shore of the bay of San Francisco, Oakland, Alameda and Berkeley, a con-



BERKELEY STUDIO OF MRS. JESSIE DEAN MOORE (See Page 11)

tails will appear next week, when sufficient time has elapsed to secure a good perspective of the week's succession of events. One of the most important features of the session was the Banquet which took place at the St. Francis Hotel on Tuesday evening, July 8th. This affair was not so important because of the culinary art displayed there as it was interesting by reason of the many valuable addresses made. Among the interesting features of the report of this concert will be an excellent flashlight photo taken by R. J. Waters & Co., to which firm the Pacific Coast Musical Review is indebted for an excellent photograph finished fifteen minutes after it was taken. The necessity of publishing the Musical Review before the end of this week and the fact that the Convention does not close until Thursday evening, makes it practically impossible to publish a detailed account

Hotel, San Francisco, with an evening reception, Monday, July 7th. The proceedings continued throughout Tuesday, Wednesday and Thursday, July 8, 9 and 10, closing on the last mentioned day. This third annual gathering was eminently successful in point of intense musical interest and in its educational value. The attendance was representative, including members of the Music Teachers' Association of California, and delegates from the San Francisco Music Teachers' Association, the San Diego Music Teachers' Association, the Sacramento Music Teachers' Association, the Music Teachers' Association of Southern California, the Alameda County Music Teachers' Association and the Santa Cruz Music Teachers' Association. Success was also achieved in the matter of securing a remarkably diversified series of concerts and other events, in which the great amount

cert at the Greek theatre of the University of California; numerous instructive papers were read. Then there were also business deliberations and the whole wound up with a farewell reception which took place in the white and gold room of the St. Francis Hotel. The number of artists who took part in the musical programs was unusually large. The names of these people constituted a roster distinguished by exceptional merit and remarkably representative of the musical culture of the State of California. The compositions performed were of high class and they were excellently given, so that the whole represented the character not only of a convention, but also, on a small scale, of a music festival of wide scope and catholicity. The arrangements that had been made were all

(Continued on Page 3, Col. 2.)



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SAN FRANCISCO SYMPHONY SEASON.

The Third Season of the San Francisco Orchestra will open at the Cort Theatre, Friday afternoon, October 24th, 1913, and gives every promise of being the most brilliant artistically, financially and socially in the history of the San Francisco Orchestra. The public has not been reluctant in its expression of approval of the work of the San Francisco Orchestra, as was proven by the attendance of the past season. The Board of Governors of the Musical Association of San Francisco, which maintains the San Francisco Orchestra, wish to continue the unflagging attention and sincere cordiality of all interested in fostering and encouraging a love of the highest forms of music. During the Third Season, ten Symphony Concerts, all on Friday afternoons, will be given, and the services of world-famous soloists have been secured to assist in the great orchestral programs. Mme. Ernestine Schumann-Heink, who of all artists at present before the public, by virtue of her wonderful voice, superb artistry and gracious personality, holds the leading place, will be the first soloist of the season. Mme. Schumann-Heink's every appearance serves to increase the hold that she has upon the affections of the music loving public.

Clarence Whitehill, the superb baritone, whose work in the Wagner operas, both in this country and in Europe, has given him an enviable position as an artist; Fritz Kreisler, whose combination of qualities, intellectual and temperamental, gives him a place among the greatest violinists of our time; Jean Gerardy, one of the most sought after in the world of 'cellists, the master interpreter of great compositions for the cello, and other distinguished artists will be presented. The Orchestra will be comprised of the best instrumentalists available; several changes having been made in the personnel of the Orchestra since last season, in pursuance of the steadfast policy of the Musical Association of San Francisco to maintain the San Francisco Orchestra always at the highest point of efficiency.

Henry Hadley, the conductor, will prepare all his programs, for the third season, in Europe, and they will contain the works of the masters as well as the best of the modern school. Many novelties, which will prove most interesting, are promised by Mr. Hadley. Details in regard to prices, programs, etc., will be announced early in August. The Board of Governors of the Musical Association of San Francisco is composed of the following gentlemen: Dr. A. Barkan, E. D. Beylard, Antoine Borel, W. B. Bourn, J. W. Byrne, C. H. Crocker, Wm. H. Crocker, F. P. Deering, J. D. Grant, Frank W. Griffin, E. S. Heller, I. W. Hellman, Jr., A. C. Kains, J. B. Levison, John D. McKee, J. D. Redding, John Rothschild, Dr. Grant Selfridge, Leon Sloss, Sigmond Stern, Dr. Stanley Stillman, R. M. Tobin.

The executive offices of the San Francisco Orchestra will remain at No. 711-712 Head Building. Frank W. Healy is the manager.

KOHLER & CHASE MUSIC MATINEE.

Another exceptionally interesting program has been prepared for the regular weekly music matinee which will be given under the auspices of Kohler & Chase this Saturday afternoon, July 12th. The soloist on this occasion will be Miss Phyllida Ashley, a young pianist who has conquered for herself a prominent position in this region ever since her second year, when she first appeared in public life. Miss Ashley has recently become one of our busiest concert pianists. She studied exclusively with her mother, Mrs. Blanche Ashley, who has taken great care of her education. One of the crowning triumphs of her career was her selection as one of the soloists at the second annual convention of the California music teachers which took place in Los Angeles last year. She also has gained recognition as a successful composer. Miss Ashley will play on this occasion Bach's Chromatic Fantasie and Tchaikowsky's waltz from Eugen Onegin.

There will be several interesting numbers to be interpreted on the Knabe Player Piano and on the pipe organ. The complete program will be as follows: Le Papillon—The Butterfly—Etude de Concert (Lavallier), Knabe Player Piano; Chromatic Fantasie (Bach), Phyllida Ashley; Knabe Concert Grand Piano used; Berchetta Op. 21 No. 3 (Nevin), At An Old Trysting Place (McDowell), In Autumn (McDowell); Knabe Player Piano; Waltz from Eugen Onegin (Tchaikowsky), Miss Ashley, Knabe Concert Grand Piano used; Andante from String Quartet Op. 11 (Tchaikowsky), Serenata, Op. 15 No. 1 (Moszkowski), Pipe Organ.

Achille Artigues has been appointed organist at Sherith Israel in place of Warren D. Allen who resigned on account of his being selected as Dean of the College of the Pacific. The choice of Mr. Artigues for this responsible position is an excellent one and we are certain that he will do credit to those who selected him as well as to the musical fraternity of this city.

THE MUSICAL COURIER'S SAN FRANCISCO OFFICE.

As already announced in these columns, the Editor of the Pacific Coast Musical Review is now in charge of the San Francisco headquarters of the Musical Courier of New York. This office includes the territory in the Northern part of California. The Musical Courier is generally known to be the greatest musical journal published in the world, and an adequate representation in its columns means a great deal for the musicians of the Pacific Coast. The Musical Courier headquarters are at Rooms 1009-1010 Kohler & Chase Building, 26 O'Farrell St., near Market, San Francisco—the same as the executive offices of the Pacific Coast Musical Review. Advertisements and subscriptions for the Musical Courier will be accepted at these offices. News items concerning the activity of teachers and artists in this territory will be gladly received and attended to. Address all communications concerning the Musical Courier to the above office.

ALFRED METZGER,
San Francisco Representative The Musical Courier.

MUSIC TEACHERS' CONVENTION.

(Continued from Page 1.)

could have been expected to secure the comfort of the attendants and to give adequate hearing to the music. The room at the St. Francis is provided with an adequate stage had ample seating capacity; and in the other auditoriums where there were recitals and concerts, the conditions were entirely favorable.

The Convention Committees were particularly efficient. There is not space here to mention the entire



MISS BESSIE FULLER

The Skilled Young Musician Who Reported the Proceedings of the Music Teachers' Convention for the Musical Review.

membership of each of these committees. The very efficient chairmen were as follows: Program Committee, John C. Manning, San Francisco; Press Committee, Ashley D. Pettis; Financial Committee, John C. Manning; Banquet Committee, Miss Marie Withrow, San Francisco; Reception and Hospitality Committee, Mrs. Cecil Mark; Printing and Publication Committee, Samuel Savannah, San Francisco. Altogether there were some thing like one hundred earnest musicians, who collectively represented many musical counties, who were in the membership of these various committees. The significance of this convention, coming so close to the great music festivals that will attend the Panama Pacific Exposition in San Francisco in 1915 is marked; for it demonstrates, the impossible chance of cavil that California has a great body of splendid home musical talent, which has never been doubted by the knowing ones, but the occasion served to call attention to this very valuable fact.

Opening Day.

The reception that took place in the St. Francis Hotel Monday evening, July 7, drew together a large gathering, numbering hundreds of musicians well known throughout the State of California. Incidental to the reception a concert was given which was of high-class. Those who appeared were the Lorelei Trio, consisting of Flora Howell Bruner, Louise De Salle Rath and Pearl H. Whitcomb, assisted by Miss Alma Birmingham, accompanist; Axel Simonson 'cellist, Miss Sherwood and Mrs. Blanche Ashley. Dr. Arthur Weiss was on the program to play the cello but was prevented by unavoidable reasons from being present and Mr. Simonson was substituted. This necessitated some change in the program. The Lorelei Trio sang a series of numbers by Gretscher and also "Every Flower" from "Madame Butterfly." Instead of the double cello concerto by Emanuel Moor, which was to have been played, a concerto by Golderman and "The Swan," by Saint Saens, were performed.

The concert work was generally and enthusiastically applauded.

Second Day of Convention.

Work was begun in earnest Tuesday, July 8, at 9 a. m. The program of the day included so much that the exercises, conducted with promptness and short delays, fully and valuably occupied the entire allotted time. The proceedings were opened by J. C. Manning, President of the San Francisco Music Teachers' Association, who delivered the following address of welcome:

"Sometimes in the course of events it so happens that members of a family remain at home, and, when other members who have spent most of their lives away from the parental roof seeking knowledge, the best in whatever their vocation may be, the home-remaining members make preparations to receive them. It then becomes the duty of those members who remain at home to prepare a feast of good things for those who are to return to the fold. Such is the duty, and we can say truthfully, the great pleasure of the San Francisco Music Teachers' Association to make such a preparation—with the splendid assistance of the parents, the State Board—for a feast of good music, which will be presented by the various members of the harmonious family who are returning to the home of the California Music Teachers' Association.

"We welcome you, one and all, with open arms, to the second home coming to San Francisco, and sincerely trust that this, the third annual convention, may prove to be one of the greatest conventions ever held in California; and that works, addresses, concerts and recitals to be given, will be an incentive to greater work for higher ideals; for harmonious feelings for our brothers and sisters in the profession and a keener appreciation for the good in music that uplifts humanity and brings us into closer and more intimate relations with the divine power that gives us this great love for music."

This address was well received by the delegates. In response Henry Bretherick, President of the Music Teachers' Association of California, spoke as follows:

"Mr. President, Ladies and Gentlemen: As representative of the Music Teachers' Association of this State I sincerely thank you for your genial welcome and assure you the members bring to San Francisco hearty greetings and cordial appreciation of the preparations made to entertain them at this convention.

"This Association is no longer an infant. Great things are expected of it; and each year finds us stronger, more united, harmonious and zealous workers for the cause of music development in California. The progress we are making is evidence that we have profited by the eastern states who have worked along the same lines, and that we are beginning to see the good results from the efforts already made. Our local branches have caught the inspiration and are acting accordingly, having awakened to the possibilities and powers invested in our organization.

"It is my sincere wish that the year 1915 will find a strong local branch of the Association in every county of the state. Our charter grants various means and powers for benefitting the profession and the communities in which we are working. Already some movements have been instituted and are being carried out successfully and others are yet to be considered. The orchestra movement as a disseminator of the best music to the masses, at a very nominal cost, must receive commendation. The means of providing for old age and the wornout teacher is worthy of our serious consideration; and the possibility of owning a home or a building adapted to our musical needs, under our absolute control is not a visionary project. By co-operation and the prodigal use of our means and the practical administration of our affairs, these accessories can be added to our present working.

"At this time opportunities for development seem to be crowding upon us. A more liberal and public spirit is growing among our members and the desire to do something to lend a hand to every progressive measure is gradually becoming more common. The uncertainty concerning that to which we should first aspire to do, is apparent, but the adoption of some standard, even though it be a minimum standard towards the teaching profession should receive our early attention.

"The columns of musical journals should be used more freely as ways and means by which individual development can be accomplished best. Too much responsibility is placed upon the officers of our association. The officers are merely the guiding and executive hand; the members are the active force and power by which results are secured and the promotion of sound learning fostered.

"The Music Teachers' Association of California would be merely a name had it no life and vital force in its membership. So I urge all the members to consider themselves sharers in whatever is accomplished and equally responsible for all successes. It is to be hoped that the East and West from now on will unite in preparing for a musical congress such as the world has never seen, to be held in San Francisco in 1915, and the Music Teachers' Association of California with its large resources can become an active factor in such a movement."

Following the addresses a highly interesting concert was given by Miss Helen Coburn Heath, soprano; Miss Fernanda Pratt, contralto; Miss Mary Pasmore, violinist; Herbert Riley, 'cellist; Ashley B. Pettis, pianist. This was followed by an address by Mrs. W. H. Jamison of Los Angeles on the subject: "What does the Federation of Musical Clubs mean to the music teachers of California?" Mrs. Jamison's paper was very able and interesting. It was a plea for united action and concluded with the following earnest words:

"We must merge our personal ambition for the moment in the larger purpose. We must bend every energy towards creating those conditions which will establish a vital atmosphere. In so doing we shall have done for our path many of the obstacles which hamper the efforts of individual musicians and paved the way for fuller manifestation of individual success. I urge you to concerted action in helping to establish and maintain

permanent opera and permanent orchestral concerts; for from the strains of these things, in a continuous succession of harmonies, will arise our atmosphere."

This closed the morning session. The afternoon was marked by a concert by the San Diego members, including the following: Mme. Edna Darch, soprano; Mrs. Harry D. Budlong, contralto; Richard Schlieven, violinist; Miss Grace Bowers, accompanist. Mrs. Alice Burnett was the accompanist for Mme. Darch. The afternoon proceedings also included a vocal recital by Signor Artieda, tenor, formerly of Barcelona and Madrid, who sang arias from *Marina*, a Spanish opera. Anthony Carlson, bass. Gyula Ormy accompanied Signor Artieda very artistically. Owing to the absence of Vernon Spencer and Anthony Carlson Signor Artieda had to take their place on scant notice and he did it splendidly.

The afternoon proceedings were wound up by an organ recital in the Unitarian Church by Alfred Appling Butler, of Los Angeles, assisted by the Unitarian Church choir. An address was also delivered by Mr. Butler on organ music preliminary to the recital. A banquet took place in the St. Francis Hotel in the evening. A very interesting address on "How to Approach the Child Mind with the Subject of Music" was delivered on Tuesday afternoon by Mrs. L. V. Sweesey.

Proceedings of Wednesday.

Wednesday, July 9th, was exceptionally crowded with interesting events. The proceedings were markedly varied. Both sides of the bay were favored with an abundance of music and with other features. The session in the St. Francis Hotel opened at 9:30 a. m. with an address by Percy A. R. Dow, on the subject of "Singing or Surgery." This was a plea for psychological rather than physiological voice teaching.

Then came a lecture recital by Santiago Arrillaga, who was assisted by Mrs. W. H. Allison, reader, by Miss Freda Peycke of Los Angeles, pianist, and Mrs. Leo Arrillaga, soprano. Mrs. Arrillaga was dressed in Spanish costume. Selections vocal and instrumental by Spanish composers were therefore explained by Senor Arrillaga in his lecture; Mrs. W. H. Allison supplemented this by readings. Mrs. Arrillaga sang the Spanish songs brilliantly. Miss Peycke gave sympathetic renderings of Spanish piano music. This feature of the convention was unique and very pleasing.

Charles Farwell Edson of Los Angeles delivered an address on "Business in Music," which was so replete with practical suggestions that it deserved the great applause that it received. This ended the proceedings of the day in San Francisco. At 2:30 p. m. the delegates left San Francisco by Key Route Ferry for Oakland and proceeded to the First Congregational Church in Oakland, where an organ recital was given by William W. Carruth, assisted by Miss Edna Fischer, contralto and Robert Rourke, violinist, who played obligatos for Miss Fischer. Then there was a band concert on the balcony of the Hotel Oakland, by the Oakland Park Band, under the direction of Paul Steindorff. At 5 p. m. there was a reception and supper to the visiting delegates at the Hotel Oakland, where brief addresses were delivered. The supper was attended by a very large number, including one hundred and sixteen members of the Sacramento Oratorio Society, who came to Oakland on a special train, preliminary to a concert given by them at the Greek Theatre, Berkeley, in the evening.

The most spectacular event of the convention day was supplied by the Sacramento Oratorio Society. After the supper at the Hotel Oakland the delegates had a splendid ride in automobiles through the picturesque sections of Oakland and Berkeley, which consumed all the time intervening between the supper and the hour for opening the concert. There was a small moon in the western sky; the night was clear and the tall eucalyptus trees stood out clearly and sharply in the semi-dusk. The stage was filled by the Sacramento Oratorio Society and a large orchestra of about forty skilled performers under the direction of Paul Steindorff and by the soloists who were: Mme. Edna Darch, dramatic soprano; Homer Henley, baritone; Harry C. Hammond, tenor; Mrs. Geo. A. Cummings was the accompanist. Mrs. Alice Barnett Price, composer, was also on the stage and played accompaniments for compositions of her own which were sung by Mme. Darch. Homer Henley was conductor of the Oratorio Society.

The concert was opened auspiciously in all regards and was very enjoyable. The seating capacity of the Greek Theatre was ample for the crowd, but the attendance was quite large, embracing probably two thousand auditors. The first part of the program included the "Rienzi" Overture, finely conducted by Mr. Steindorff; the aria from "Tannhäuser," sung by Mme. Edna Darch—"Dich teure Halle;" "Dreams," Wagner-Svendsen; Balzoni's Minuet. Prologue from *I Pagliacci*, sung by Homer Henley. The "Angelus," and "Fete Boheme" from "Scenes Pittoresques," Massenet. This was conducted by Mr. Steindorff. The second part of the program consisted of Taylor's "Hiawatha's Wedding Feast" which was sung by the Sacramento Oratorio Society and conducted by Homer Henley.

The Sacramento Oratorio Society took the pains to have a program which contained the names of the singers and conductor. The list is as follows:

Sacramento Oratorio Society. Mr. Homer Henley, Conductor. Sopranos—Mrs. Egbert A. Brown, Miss Mary Bell, Miss Rita Clark, Mrs. Dan Carmichael, Miss Winifred Dunn, Miss H. Evans, Mrs. T. Frankland, Miss Riberta Frazee, Mrs. Carlo Faunce, Miss Marie Casteiger, Miss Z. Greene, Mrs. I. Huddleson, Miss Jeanette Hatch, Mrs. A. Hore, Miss E. Belle Johnson, Miss Lois La Forge, Miss Mildred La Forge, Miss Edith Lawson, Miss Bethel Miller, Mrs. E. F. Matteson, Mrs. C. J. Milgate, Miss Lolita Mott, Miss Alice Meese, Mrs. Frank Newman, Mrs. E. A. Nicolaus, Miss A. O'Connor, Miss M. Peterson, Mrs. W. T. Phipps, Miss Robb, Miss Ruby Smith, Mrs. B. F. Sprague, Miss Louise Schneider, Mrs. E. M. Shannon, Miss O. Wilhelm, Miss E. Wilhelm, Miss Laura C. Waltern, Mrs. F. E. Weida, Miss L. Winters, Mrs. H. Walker, Mrs. Henry White, Miss Florence White, Mrs. A. H. Wulff, Mrs. W. A. Willi, Miss Etta Wood, Miss



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Owing to the fact the Pacific Coast Musical Review must go to press before the last hours of the session of the third annual Convention of the Music Teachers' Association of California we can not conclude the detailed report of its proceedings this week, but shall do so in the next issue. In the meantime we will append here the official program announced for Thursday, July 10, which is as follows: Business meeting of the Board and County Vice Presidents; Recital by Mrs. Frances Thoroughman, soprano, a Septette consisting of Miss Carolyn Nash, piano, Elias Hecht, flute, Antone Lombardi, oboe, F. E. Huske horn, Nathan Firestone, viola, W. Villalpando cello, and L. J. Prevlati, contrabass, and Miss Enid Watkins, who sang Traditional Zuni Indian Songs, transcribed and harmonized by Carlos Troyer, in costume; Half Hour of Song by Frank Carroll Giffen with Gyula Ormay, at the piano; addresses by Miss Catherine Strouse of Emporia, Kansas, and Glenn H. Woods of St. Louis, a concert by the Beel Quartet, symposium and discussions on "The Most Important Feature of My Work," by Miss Marie Withrow (The Voice), Alexander T. Stewart (The Orchestra), Albert F. Conant, (The Organ) Warren D. Allen (The Piano), Charles Louis Seeger, Jr., (Theory), Glen H. Woods (Public

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School Music), a Concert by the Brahms Quintet of Los Angeles with Mrs. Selby, contralto, as soloist. The Convention was closed with a farewell reception to visiting artists and delegates in the White and Gold Room of the St. Francis Hotel. Particulars about this last day's events will appear next week.

MRS. JESSIE DEAN MOORE'S ACTIVITY.

Mrs. Jessie Dean Moore, whose portrait appears on the front page of this issue of the Pacific Coast Musical Review, is one of the best known and most successful vocal teachers in Northern California. She has been active in musical endeavors since her childhood. Mrs. Moore hails from the famous Pajaro Valley in California and has spent most of her valuable existence in the sphere of musical education. She was a faculty member of the California School of Elocution and Oratory during three and a half years, and during twelve years she scored a series of artistic triumphs as a vocalist in Birmingham, New York. Most of her pedagogic experience and success has been the result of private teaching in which capacity she has educated a number of exceedingly capable and useful artists. Among these may be prominently mentioned her daughter Miss Ruby Moore, who is one of the leading contralto soloists in the Bay cities.

In California, too, Mrs. Moore has gained gratifying success as a singer. She has presented a number of exquisite programs of classic vocal literature on both

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sides of the Bay, including, of course, the famous Greek Theatre. Among the works introduced by Mrs. Moore was one of particular interest, namely, the Irish Song Cycle by Adelaide Needham. Mrs. Moore was also one of the soloists at the Christian Endeavor Convention which was held in the Greek Theatre, and she also sang for the benefit of the Valparaiso sufferers at the same place. Another successful program worthy of attention here is the one given by pupils of Mrs. Moore, which consisted of George Frederick Handel's compositions, at the Berkeley High School Auditorium. Edith L. Moore Gossard, another daughter of Mrs. Moore's is also a very successful musician.

The principal part of Mrs. Moore's musical education was obtained in Boston. Until the time of the earthquake, Mrs. Moore was a resident teacher in San Francisco after which she went across the Bay and has ever since made her home in Berkeley. She also has a San Francisco studio which she visits several times a week. Although she is kept very busy with her musical duties Mrs. Moore finds time to devote some of her energies to club and social work. She is a member of the Pioneer Women of California, of the Oakland Club, and a member of the Board of Directors of the Alameda County Music Teachers' Association. In fact it may be safely asserted that Mrs. Moore is one of the most active, most sincere and most successful members of the teachers' fraternity in the Bay cities.

H. M. S. PINAFORE AT THE TIVOLI.

After one week's presentation of the dainty comic opera "Princess Chic," the management of the Tivoli Opera House announces a splendid revival of Gilbert and Sullivan's ever popular spectacle "H. M. S. Pinafore," which also will remain on the boards but one week. This weekly change of operas, no matter how successful they may be, was one of the big features of the old Tivoli Opera House policy, and it proved one of the great attractions that made the theatre famous. The production of Princess Chic during the past week was in every way delightful both from the scenic and histrionic and musical point of view, and those who have not yet witnessed the performance should not miss attending it during these last days of its presentation.

No other comic opera that has ever been presented has achieved the wonderful success attained by Gilbert & Sullivan's remarkable satire on the British Navy, "H. M. S. Pinafore." Although over thirty years has elapsed since its initial production it still retains all its charm and brilliancy. It served to bring its composers into the front rank of comic opera producers and brought them both fame and fortune and recognition from royalty. Its first production in San Francisco, occurred at the Tivoli on July 3d, 1897 where it broke all previous records in longevity by running for eighty-four consecutive nights. This delightful offering will be presented at the Tivoli next Monday evening, July 14th with the most brilliant cast it has ever received here. Teddy Webb will be "Sir Joseph Porter;" Robert Pitkin, "Dick Deadeye;" Henry Santry, "Captain Corcoran;" John Phillips, "Ralph Rockstraw;" Charles Gallagher, "Bos'n;" Oliver Lenoir, "Bos'n's Mate;" Robert C. Ryles, "Captain

of Marines;" Miss Rena Vivienne, "Josephine;" Miss Sarah Edwards, "Little Buttercup;" and Miss Ilon Bergere as "Cousin Hebe." The 'Tivoli chorus of feminine beauty with its admirable male contingent which makes it a most remarkable singing chorus in comic opera will have every opportunity to display its ability. The scenic and costume requirements of the production have been carefully prepared and in its entirety "Pinafore" will be given on a grand and elaborate scale. As usual the incomparable Tivoli orchestra under the electric baton of Conductor Linne will render good account of itself. No mention need be made here of the story of the opera which is well known to everyone, suffice it to say that Sir W. S. Gilbert's fancy and charming lyrics are as fresh and charming to-day as they always were and are just as interesting, while Sir Arthur Sullivan's delightful melodies are an inspiration. Performances are given every evening with matinees on Saturdays and Saturdays.

CORT THEATRE.

"The Passing Show of 1912," acclaimed by many people who witnessed it during the past week to be the greatest musical and spectacular entertainment that Broadway, New York, has ever sent into the heart of San Francisco, will begin its second week at the Cort Theatre Sunday night. As was the case during the first week, three matinees will be given, namely on Wednesday, Friday and Saturday, at which the top price is \$1.50. During the past week the Cort Theatre box office has actually been unable to supply the demand for seats for this wonderful spectacular production and the indications are that the second week will equal in point of receipts the record breaking second week of the "Blue Bird" at the Cort Theatre last winter. There is no question about the welcome which this New York Winter Garden production has met with in San Francisco. It is a show that bewilders, fascinates, amazes and transports, and as it flashes before the gaze of its audiences, it makes even the blasé old-timer rub his eyes.

It is simply a great moving picture done in all the hues of the rainbow, in scenery, in electricity and in girls. And the girls! Their costumes are most variegated and elaborate that ingenuity could conceive, but they are in good taste, and they fit into the scenery as a moon fits into a night in June. They come in octets, in dozens and in scores. They are unusual girls, too, for some of them can act, all of them can sing and dance, and they are exceptionally well drilled. George Bronson Howard has woven a musical extravaganza that is really staggering in its humanness and wealth of adornment. Material has been taken from such sources as "Kismet," "Bought and Paid For," "Bunt Pulls the Strings," and other big successes, all of which are treated in a way original and hilariously funny.

And, then, there is the greatest cast of artists ever sent to the Pacific Coast with one organization. Trixie Friganza, Chas. J. Ross, Adelaide and J. J. Hughes, Howard & Howard, Texas Guinan, Clarence Harvey, Louise Brunnell, Moon and Morris, Ernest Hare and Frederick Poland and many others

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GERALDINE FARRAR TO OPEN SEASON.

The honor and responsibility of opening the San Francisco concert season falls to Geraldine Farrar, the beautiful and accomplished soprano of the Metropolitan Opera House, New York, and the reigning sensation of the operatic world. One of the most beautiful women in the world of opera, an American by birth, Miss Farrar is an established favorite in the great opera houses of Paris, Berlin and other European cities. Miss Farrar's triumphs in the European capitals have won entirely on her merits as a singer and actress. With all the attributes of a great prima donna, beautiful fresh, flexible voice and brilliant technic and a warm, spirited delivery, Miss Farrar combines with these rare qualities a most pleasing stage presence. She is alike, charming in face, figure and deportment.

Under the management of Chas. A. Ellis, manager, Boston Symphony Orchestra, Miss Farrar will make a short concert tour, coming directly to San Francisco from Paris and appearing at the Cort Theatre, San Francisco, Sunday afternoon, October 5th. Miss Farrar's only other California dates will be one appearance in Los Angeles; it being necessary for Miss Farrar to report at the Metropolitan Opera House immediately after her California concerts. This is Miss Farrar's first visit west of Chicago and was arranged by Mr. Ellis so that music lovers of the West could become acquainted with the wonderful art and charming personality of Geraldine Farrar.

Mr. Ellis, who is also directing the tour of Fritz Kreisler, has entrusted the management of his local artists to Frank W. Healey, manager, San Francisco Symphony Orchestra. Mr. Kreisler's first San Francisco appearance will be with the San Francisco Symphony Orchestra, Friday afternoon, February 20th, and he will give recitals at the Cort Theatre, Sunday afternoon, February 22nd, and at Scottish Rite Hall, Thursday night, February 26th. Clarence Whitehill, the splendid baritone of the Chicago and Metropolitan Opera Company, will make his first San Francisco appearance with the San Francisco Symphony Orchestra, Friday afternoon, December 5th, and will be presented by Mr. Healey in recital at Scottish Rite Hall, Tuesday night, December 9th.

THEODORE BENDIX AT THE ORPHEUM.

Miss Irene Franklin, who heads the Orpheum bill next week, is an American girl who can safely lay claim to being one of this country's most popular comedienne. She has demonstrated her great ability and wonderful versatility both in vaudeville and musical comedy. Her songs are particularly characteristic and her method of treating them is thoroughly original. From the moment she appears till her final exit she rivets the attention of her audiences and it is the opinion of the critics in the East that in her peculiar line she is without a peer. She has the assistance of Mr. Burt Green, who plays her accompaniments on the piano. Vaudeville has captured another bright musical light in the well known composer and operatic conductor, Theodore Bendix and his symphony players. He has associated with him artists who are famous for their solo, as well as their ensemble playing—Michel Bernstein, Jacques Shore and Arthur Bernstein. Their programme opens with the prologue from "Pagliacci," sung by Signor Prussini in clown make-up. Then follows Brahms' dashing Hungarian dance, switching into a delightfully popular potpourri of Irish airs arranged by Mr. Bendix including "Killarney," "My Home O'er the Sea" and "The Low Backed Car." There will also be solos, duets and other attractive numbers, the act concluding with the Torreador song and the stirring finale from "Carmen."

The always popular McIntyre and Harty, "The Sugar Plum Girlie and the Marshmallow Boy," will amuse with their comedy, songs and witty dialogue. Moran and Wisner, comedy Hat Throwers, will exhibit their skill. They make a number of hats describe all sorts of figures in midair and then return them to their heads. They are but recent arrivals in America and have just concluded a remarkably successful European tour. The Goyt Trio will present a clever combination of gymnastics and animal training. A feature of the act is a little fox terrier named Daisy who accomplishes a number of remarkable feats, one of them being a complete somersault to a one foot balance. Next week will be the last of the Le Grohs; Willard Mack and Marjorie Rambeau in their immense hit, "Kick In," and Clark and Bergman in the best musical skit Jessie L. Lasky has sent us, "The Trained Nurses."

ALCAZAR THEATRE.

Bessie Barriscale's return to the Alcazar Theatre next Monday evening promises to be a notable event, for the locally-popular little actress comes as a full-fledged star who has just concluded a very successful transcontinental tour. Accompanying her is Howard Hickman, who also is a favorite of the Alcazar's clientele, and supporting them will be Belasco & Mayer's complete acting corps. An unusually-heavy advance sale of seats assures crowded audiences throughout the coming week. Charming comedy is "Such a Little Queen," the medium of Miss Barriscale's reappearance in the O'Farrell-street playhouse. It was written by Channing Pollock, author of "In the Bishop's Carriage" and other successes, and when produced in New York, where it scored a season's run, the critics pronounced it his masterpiece. In uniqueness of conception and quaintness of treatment it has few equals.

A most delightful basket picnic was enjoyed in the National Reserve of Muir Woods, Marin County, by the Krüger Club, which turned out in goodly numbers to visit this charming bit of mountain scenery last Sunday. This innovation by the Club is likely to become a "pleasant habit" and will be of great advantage to all who participate in such health-giving country jaunts as the one just indulged in.

THE MUSIC FESTIVALS IN AMERICA.

A Very Interesting Editorial Published in The Outlook Tells of American Musical Pilgrimages in a Graphic Manner.

One of the evidences of musical development in America is the establishment here and there in different parts of the country of musical festivals. These perform a double function. In the first place, each of them forms a center of musical interest and education for a region that includes not only towns and cities, but also rural communities. In the second place, each of them becomes the object of what might be called musical pilgrimages. One of the older of these festivals is that at Ann Arbor, Michigan. The University of Michigan was the first State university to develop a large interest in music. Co-education has enabled it to support what is said to be the largest student chorus in the world, and probably one of the best. Its literary department carries courses on the theory and history of music complementary to the work of its School of Music; and since the advent, twenty-five years ago, of Professor Albert M. Stanley, there have been maintained high traditions and standards of work. Recently at the twentieth annual festival, in which the Chicago Symphony Orchestra and Metropolitan Opera singers took part, a new auditorium, seating more people than the Metropolitan Opera House of New York, was dedicated. During the week of the festival, peach growers and sugar beet planters of the region apparently gave up all thought of agriculture and came flocking into town by railway, trolley, and farm wagon, to enjoy "festival time." Perhaps this festival helps to explain the fact that there is scarcely a farm-house in the Middle West that does not have its piano or parlor organ. The prices at this festival are very moderate, the best seats being obtainable at forty, fifty, and sixty cents. Another festival that ought to be better known is the Litchfield County Festival held at Norfolk, Connecticut. On the programme of the festival held there last week in the "Music Shed" was the "New York Symphony," a new work by one of the best-known and most gifted of American composers, Mr. Edgar Stillman Kelley. Perhaps most distinctive of all such festivals is that which a few years ago was held each year and even oftener at Bethlehem, Pennsylvania, and has now been revived at South Bethlehem—the Bach Festival, under the direction of Dr. J. Fred Wolfe. Nowhere, certainly in this country, can Bach's music be heard under conditions so nearly resembling those under which it was intended to be given than there. Bethlehem is a Moravian center, and the traditions of the Moravian Church are musically as well as devotionally those that obtained in the church for which Bach wrote his great choral works. It would be a mistake to call this festival a series of musical performances; it is really a series of musical services. Dr. Wolfe is not only an accomplished Bach scholar, but a musician who understands intimately both the romantic and the religious spirit which might be called the soul of Bach's music. It is not surprising, therefore, that people from all over the country should go as pilgrims to this Bach Festival. This year it was given, as last, in the chapel of Lehigh University. The chorus consists of amateur singers of the region round about, and they sing with a heart and an understanding that many professional singers might well covet. At these services teachers and pupils of music, musical critics, and plain music-lovers gather from New England, from New York, from Harrisburg, from Michigan, from so distant a point as Montreal, and from many other places. It is a pilgrimage worth many times over the making.

CHRISTINE MILLER CAPTIVATES BIRMINGHAM.

Christine Miller's first appearance in Birmingham, Alabama, brought to this popular young contralto a great ovation when she appeared as soloist with the Cincinnati Orchestra at the Festival concerts on May 5th and 6th. The following notices are from the press of that city:

"Miss Miller met with a most cordial reception. Her rich voice is admirably trained. She has fine dramatic style and beautiful stage presence, and she is an artist through and through. It was generally remarked that the management was fortunate indeed in securing so great an artist."—The Age Herald, May 6, 1913.

"The night programme included two numbers by Miss Miller, the brilliant contralto. She was cordially received Monday night and last night she made even a grander impression. She sang Liszt's "Die Lorelei" and the "Lia Recitative and Aria" from Debussy's "L'Enfant Prodigue." For an encore she gave the page's song from "Huguenots." Miss Miller has not only a beautiful voice and perfect vocalization but she has as well intellectual grasp and poetic feeling. Her style is operatic, but she is entirely free from footlight mannerisms. She is fair to look upon and gracious in manner and few vocal celebrities have won their way into the hearts of Birmingham so thoroughly as she."—The Age Herald, May 7, 1913.

"Miss Christine Miller, the vocal soloist, received a most cordial greeting. Coming to Birmingham a stranger, she won the admiration of her hearers by her beautiful personality first and afterward by her art. Miss Miller's voice is a contralto of rich appealing quality, and she has it under perfect control. After her second number, she was forced to respond to the insistence of the audience. Her encore was "In the Time of Roses," which proved her to be a "ballad" artiste as well as a dramatic star."—The Birmingham Ledger, May 6, 1913.

"Miss Christine Miller repeated her triumph of Monday night and her exquisite contralto fully met the demands of Liszt's "Die Lorelei," and Debussy's recitative and aria "L'Enfant Prodigue." As an encore she gave the Page's song from "The Huguenots." Miss Miller is one of the most generally popular soloists who has ever appeared on the Birmingham stage. Beautiful in face and form, gracious in manner, and perfectly unaf-

fect, she commands the instant respect of her audience. Added to these qualities is a well trained voice and intellectual interpretation of music so that there is success written for her in capital letters."—The Birmingham Ledger, May 7, 1913.

"A co-star with Mrs. Aldrich was Miss Christine Miller, who, with the possible exception of two well-known operatic figures, possesses the richest and most resilient contralto in America. And Miss Miller has more than mere voice. Her tone production and vocalization are flawless, and I have the word of a well-known linguist when I say that her articulation was just as good. And, better than all of this, she has understanding. Miss Miller's first number was from the category of that polished and elegant Frenchman, Camille Saint-Saens, and though not so familiar as another number from "Samson and Delilah" provoked immediate enthusiasm in listeners. But her second number, the more tuneful "O'Don-Fatale" from Verdi's "Don Carlos" made an even greater impression with the result that she was forced to respond to an encore. She then sang "In the Time of Roses."—The Birmingham News, May 6, 1913.

The soloist for the night performance was Christine Miller, who again scored a triumph. Her reception was even more cordial than on Monday night. Miss Miller is undoubtedly one of the foremost artists of America—possessing a voice of richest timbre and a perfect manner of tone production, as well as a pleasing stage manner." The Birmingham News, May 7, 1913.

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SHORT ITEMS OF INTEREST.

The pupils of Miss Ida Hjerleid-Shelley gave a musicale at Philomathean Hall, in Stockton, on Wednesday afternoon, June 25th. The Stockton Mail of June 26th spoke of the affair as follows: The stage at the Philomathean clubhouse was simply and artistically decorated for the musicale yesterday afternoon by pupils of Miss Hjerleid-Shelley, with beautiful hanging baskets and potted plants from the studio with some feathery bamboo in the back-ground. The performance was up to the high standard set by Miss Shelley and the program was well balanced with plenty of variety and a happy choice of selections to suit each pupil's individual taste and style. A large gathering of interested friends heard the following numbers: Symphony No. 3, Finale (two pianos) (Haydn), Eleanor Abbott, Leonilda Pardini, Laura Davis, Harriet Wright; Little Blonde Waltz (Holcombe), Mercedes Baumgarten; The Donkey Ride (Swift), Carl Schneider; Melody (Schwalm), Marie Baldwin, Mercedes Baumgarten; Carnival Waltz (Streabog), Maurice Gumpert; (a) Bed Time (Spaulding), (b) The Musical Clock (Spaulding), Marie Baldwin; Ding Dong Bell (Livsey), Carl Schneider, Maurice Gumpert; Trio Waltz (Streabog), Bertha Leipelt, Wilma Merryman, Hazel Tennier; Happy Peasant (Schumann), Hazel Tennier; Melody (Wanhall), Wilma Merryman; Dolly's Dream and Awakening (Oesten), Bertha Leipelt; Sonatina Op. 36, No. 3 Allegro (with second piano) (Clementi), Fern Freitas; Collette (Beaumont), Karine Johnson; Longing for Home (Jungmann), Eleanor Abbott; Serenade (Meyer-Helmund), Leonilda Pardini; To the Evening Star (Wagner-Loewe), Harriet Wight, Dance Caprice (Grieg), Laura Davis; Elsie Eickhoff; Pizzicato from Sylvia (Delibes), Louise Weinhold; The Musical Box (Lieblich), Lois Lea; New World Symphony, Allegro (two pianos) (Dvorak), Kathleen Musto, Louise Weinhold; La Gazelle (Wollenhaupt), Mrs. Rosabelle Wakefield; Caprice Brillante, Op. 22 (with Orchestral Accompaniment on second piano) Mendelssohn, Kathleen Musto; Autumn (Chaminade), Mary Abbott; Rhapsodie No. 6 (Liszt), Christina M. Keeley; Slavic Dance No. 5 (two pianos) (Dvorak), Kathleen Musto, Louise Weinhold, Preda Dustin, Eloise Morris.

On Tuesday evening, June 17th, about forty musicians and music lovers met at Miss Beatrice Clifford's pleasant Berkeley studio to hear Louis von Hergert of Oakland in a program of piano compositions. Mr. von Hergert was warmly received and the guests were also delighted with the work of Mrs. Nash and Mynard Jones who sang by special request several of his own compositions. The program was as follows: Etude C sharp minor (Chopin), Widmung (Schumann-Liszt), Mr. von Hergert; Voi che Sapete (Mozart), Traum durch die Dämmerung (Strauss), Shadow March (Del Riego), Mrs. Nash; Annabelle Lee, My Rosebud (Beatrice Clifford), So Dear (Chaffin), Mynard Jones; Prelude and Fugue D minor (Bach), Miss Clifford; Mrs. Wiggs of the Cabbage Patch, Mrs. John Howell; Land of the Sky Blue

Water (Cadman), Indian Maid (Cadman), Mrs. Nash; Reflection at Sea, Adoration, Indian Song of Vengeance (Mynard Jones), Mynard Jones.

Mr. and Mrs. Roscoe Warren Lucy will spend the last three weeks of July in the Yosemite Valley. Mr. Lucy has had an unusually busy season, and so is looking forward with much pleasure to his vacation in California's beauty spot.

The National Piano Manufacturers Association of America has just been elected to membership in the Chamber of Commerce of the United States of America. The National Association of Piano Merchants of America is also a member, together with ninety-four other commercial organizations, national in scope. There are now three hundred and fifty commercial organizations, local, state, and national, federated in the Chamber of Commerce of the United States of America, and therefore in touch collectively with national questions.

On Saturday afternoon, May 24th, the pupils of Mrs. Blanche Ashley gave the following program at their teacher's studio in Berkeley: (a) Durand—Waltz, (b) Lavallo—Butterfly, Mildred Mattice; Lack—Idilio, Miss Leta Gross; Chopin—Prelude, Miss Marjory Boyns; Liszt—Valse Impromptu, Myrtle Jeanette McCabe; Schuetz—Carneval Mignonne, Evelyn Ware; Dohnanyi—Rhapsodie, Phyllida Ashley.

Phyllida Ashley gave the last noon concert at the Berkeley High School on Thursday afternoon, June 5th. She presented the following excellent program: Debussy—"Estampes" Jarin sur la pluie; (a) Huber—Intermezzo, (b) MacDowell—Sea Pieces, (c) Phyllida Ashley—"Impromptu Chromatique;" Tchaikowsky—Waltz from "Eugen Onegin."

The third Convention of the Music Teachers Association of California brought many musicians from the interior California cities, and especially from Los Angeles and vicinity. Among those we have met so far are Charles Farwell Edson, Mrs. Grace Carroll Elliott, Fred G. Ellis, Mrs. W. H. Jamison, Axel Simonson, of Los Angeles, Mrs. Willis H. Tiffany of Pasadena, Homer S. Henley of Sacramento.

The program committee of the Music Teachers' Association Convention is deserving of great credit as the artistic features of the event were dignified and in full accordance with the principles of serious musicians.

That San Francisco holds the word Metropolis as her very own, is not only true in a commercial sense but also in a musical degree. The present summer has brought many advanced students to the city for pleasure and study combined in one visit to the Musical Mecca of the West. Georg Krüger has now studying with him a pupil from Tacoma, Wash., and one from New Orleans. These cities, fully 3000 miles apart, only tend to show that San Francisco is becoming as it were a Musical Clearing House for the Pacific Coast states.

GREAT CAREER OF OTTILIE METZGER.

Famous German Operatic Contralto Who Will Make an American Tour Next Season Under the Direction of M. H. Hanson.

By Heinrich Chevalley, Translated by M. H. Hanson. The Hamburg Opera, the ensemble of which during recent decades has surely not been lacking in bearers of famous names, has for a long time been particularly lucky in the possession of great contraltos. For many years Hamburg heard Marie Goetz, still a star of the Berlin Royal Opera. Her successor was Ernestine Schumann-Heink, who gave a dozen years in her prime of life to the Hamburg Opera. After Director Pollini's death (1901) the enormous offers from the land of unlimited pecuniary possibilities robbed Hamburg of the most famous of living contraltos. A lucky accident brought us as successor of this potent artistic personality young Ottilie Metzger at that time hardly known or heard of.

The task to sing Madame Schumann-Heink's star role of Fides in the "Prophet" as a guest at the Hamburg Stadt theatre may well have frightened young Fräulein Metzger of the Cologne Opera (fall of 1901). But those who already had heard Ottilie Metzger did not share her concern. They knew that, spoiled as the Hamburg public might have been by having possessed for years the greatest of ensembles, they knew also that this same public understood and understands how to separate the chaff from the grain of reproductive art. And well they knew that Ottilie Metzger belonged to the grain. The evening meant a truly colossal success for the young guest from Cologne. The aria known as "Fides' Blessing" was very successful; it gave one the opportunity to become acquainted with the artist's magnificent vocal equipment, while the brilliantly acted "Scene in the Dome" finally fixed Ottilie Metzger's artistic standing with the Hamburg public. Two days later she sang Carmen to a sold-out house, proving how rapidly the fame of the new acquisition and of the great impression which she had made spread in the big city. Before that period full houses were rare occurrences at the Hamburg Opera.

When Ottilie Metzger faced the Hamburg public for the first time, she was twenty-three years old, the very beginning of her development as a woman and as an artist. It was then unquestioned that hers was an extraordinary talent, but the fear was justified that with such a voice she might develop into a mere virtuosa. The established fact that the German stage of today possesses Ottilie Metzger, an artist worthy of this title in its most honored sense, is proof positive that the young artist who from the very beginning of her career has centered interest upon her, did not permit her art to stand still, but that she has observed the strictest discipline in submitting her talent to the service of the highest art.

(Concluded in Next Issue.)



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MUSIC TEACHERS GIVE BRILLIANT BANQUET.

About One Hundred Leading Pedagogues Partake of a Love Feast and Exchange Hearty Felicitations Through Numerous Toasts.

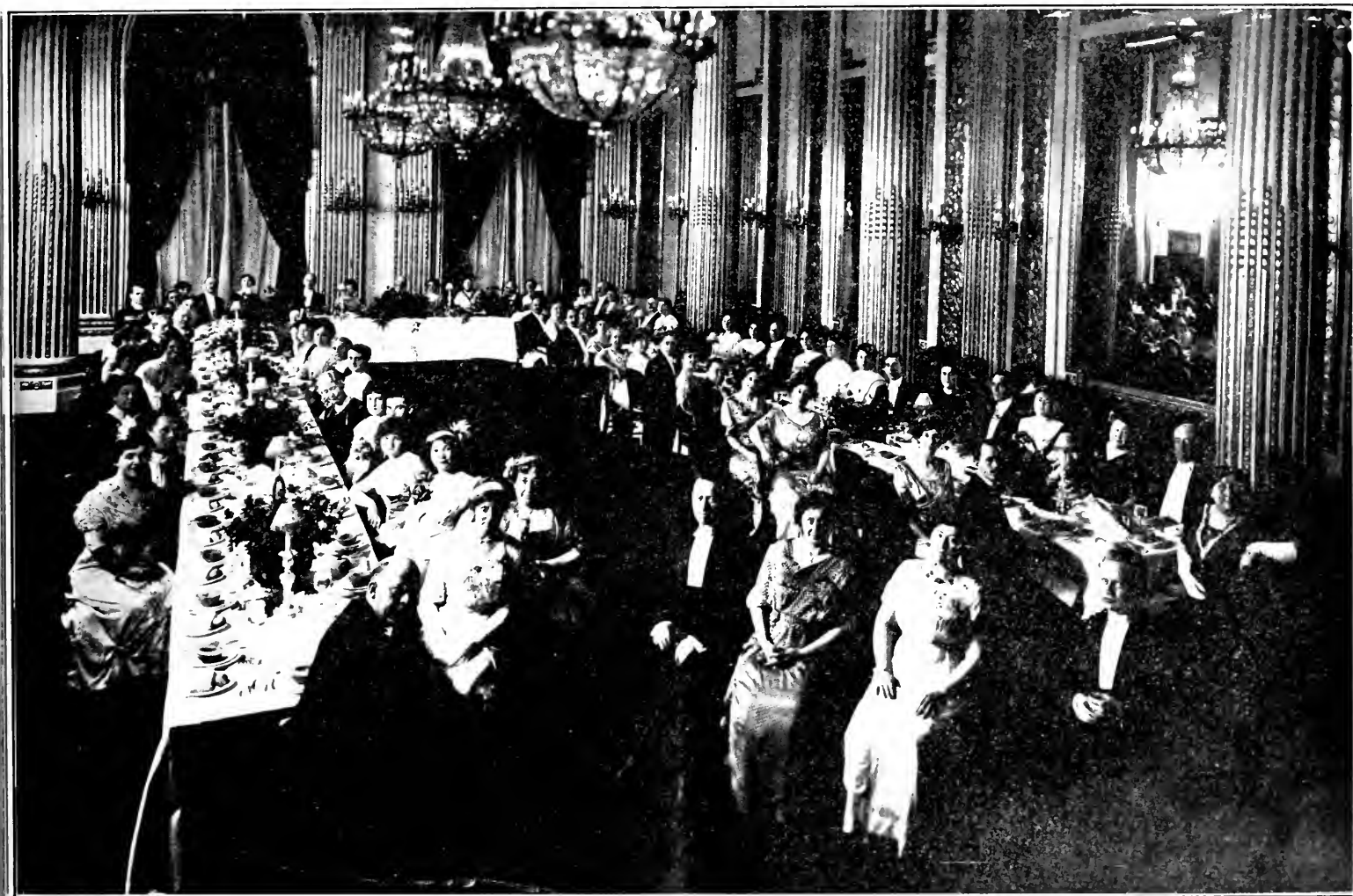
One of the most brilliant affairs of the third annual Convention of the Music Teachers' Association of California was the Banquet given at the St. Francis Hotel on Tuesday evening, July 8th. About one hundred prominent pedagogues from various parts of California were in attendance and made a very impressive appear-

list presented to us so the readers will have to find the likeness of the person belonging to each name for themselves. There are possibly several people on the portrait not included in the list, as the representatives of the press were not designated by name. However, the list is supposed to include every member of the Association present at the Banquet.

The first teacher to respond to a toast was Mrs. Mariner Campbell, who had been given as subject, "A Brief Glimpse of the Music of the Past in San Francisco." Mrs. Campbell did her subject complete justice. She successfully intermingled history with humor and in the exceedingly short space of time in which

with the impressive finale, "We all know that the Lord loveth a cheerful har—and may Heaven help us."

William E. Chamberlain spoke very effectively on "The Public Concert as a Musical Education for Children." Mr. Chamberlain maintained that the general atmosphere in regard to music is particularly well developed among children and is a source of certain pride. He finds that a good deal of the credit due for this natural appreciation on the part of children is due to the excellent modes of instruction among those entrusted with the musical education of the public school children. Mr. Chamberlain mentioned especially Mrs. L. V. Sweesy's name. He urges the organization of



SCENE AT THE BRILLIANT BANQUET GIVEN BY THE CALIFORNIA MUSIC TEACHERS ASSOCIATION

Those present were: Mr. H. Bretherick, Mrs. H. Bretherick, Mr. J. C. Manning, Mrs. J. C. Manning, Mr. R. W. Lucy, Mrs. Mariner-Campbell, Mrs. Jamison, Mrs. Bridge, Mr. Schliewen, Mrs. Sweesy, Miss B. Joy, Mr. Paul Steindorff, Miss Little, Sir Henry Heyman, Miss Freuler, Mr. Geo. Krüger, Miss Tomlinson, Mr. Julius Weber, Mrs. Ashley, Mme. Tojetti, Mrs. Buergermeister, Mr. Alex. Stewart, Miss Westhaus, Mrs. Thoroughman, Mr. S. Arrillaga, Mrs. S. Arrillaga, Miss Reid, Mr. Axel Simonson, Mrs. Godair-Adams, Miss Heath, Mr. Herbert Riley, Miss O'Connell, Dr. O'Connell, Miss Parker, Miss E. A. Withrow, Mr. Pettis, Miss Ashley, Miss R. Davis, Mrs. C. Mark, Mr. C. F. Edson, Miss Clifford, Miss Voedich, Mr. Chase, Mrs. Gomez, Mrs. Pinkham, Mr. Metzger, Miss Jessie Taylor, Mrs. Paul Steindorf, Mr. Percy A. R. Dow, Miss Frazee, Mr. Savannah, Mrs. Savannah, Miss Barnhart, Mrs. Tiffany, Mr. Fred G. Ellis, Mrs. Nicholson, Miss Elliot, Mr. Chamberlain, Mme. Tromboni, Mrs. Reese, Miss Beach, Mrs. Walter Campbell, Miss Marie Withrow, Mr. Butler, Miss Pike, Miss Jacobs, Mrs. Kellar-Fox, Mr. V. Arrillaga, Miss Peycke, Mrs. Hilton, Mrs. Parker, Mr. Parker, Miss James

ance in their formal evening dress. The atmosphere was charged with good fellowship and collegial esteem and the various toasts responded to, after the conclusion of the repast, expressed many sentiments worthy of emulation and worthy to remain unforgotten. Miss Marie Withrow acted as toast-mistress, and, notwithstanding the fact that she confessed herself rather a novice in her role, and therefore somewhat embarrassed, she nevertheless acquitted herself nobly and acted with that tact and diplomacy which is such a necessary qualification of a successful presiding officer at an official banquet. The Pacific Coast Musical Review publishes on the front page of this issue a flash-light portrait of the scene at the banquet taken by R. J. Waters & Co., and presented to the paper a few minutes after it was taken. The readers will find the names of those present under the picture. We are indebted to Miss Marie Withrow for a list of these names. The guests were not seated according to the

she spoke she brought in nearly all of the really important events of the period which she mentioned. Mrs. Campbell has the happy faculty to say the right thing at the right time and say it in a manner that clings to the memory.

Miss Caroline Halsted Little had the exceedingly difficult task of giving a toast to the critic, and she surely succeeded in "toasting" him to a finish. Among other things, Miss Little said that upon investigation in Webster's Dictionary she found that critical meant to be captious, and that captious meant to find fault, harass and perplex; that it was the general consensus of opinion that a critic is one who does not know what he is talking about, one who cannot play or sing. Miss Little divides critics into three different classes, namely, the good, the bad, and the indifferent. She has discovered that the good ones live only on the Pacific Coast. After paying her respects to the European critics Miss Little concluded her exceedingly humorous remarks

public concerts for school children, as by these means he expects to create as fine a musical atmosphere throughout the United States as already exists in California. Mr. Chamberlain referred to his own success with the People's Concerts in Berkeley and spoke of the concentration and enthusiasm displayed by the children who attended, and the impression of close attention made on the artists who appeared before them. When the young people were asked to select a program for Mr. Bispham, they chose only the best examples of vocal literature, thereby showing that the previous concert given by Mr. Bispham had been listened to with great care. Mr. Chamberlain urged a movement to introduce such concerts in all the public schools. He concluded his remarks by urging the music teachers to get behind the young people's concert movement.

Madame E. Tojetti, President of the Pacific Musical Society and one of the most prominent club women in (Continued on Page 3, Col. 2.)



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West for the First Time and is Delighted
With His Experience.

Annold Somlyo, one of the most influential members of the famous Baldwin Company, is now on his first visit to the Pacific Coast and has been spending last week in San Francisco. He had heard a great many glowing accounts about this city and California in general, but his actual experience surpasses anything he had imagined. In an interview with the writer, Mr. Somlyo said that while in the past he was obliged to spend his summers in Europe to seek artists for the Baldwin Company, he is now able to come to California as the numerous applications for appearances under the Baldwin banner make it unnecessary for him to go to Europe on a hunt for virtuosi. Mr. Somlyo is a highly cultured gentleman, speaking a number of languages very fluently, and possessing that polish and ease of bearing which is the usual characteristic of those used to associate with the great ones of the earth. In addition to his duties as artist manager of the Baldwin Company, Mr. Somlyo is in charge of the New York headquarters of his firm. It is natural that in his capacity as artist manager, Mr. Somlyo is able to talk very interestingly on the various traits of the great artists he has come in contact with.

One of the most interesting anecdotes related to the writer by Mr. Somlyo was one showing the generosity of Madame Sembrich. It seems that the representative of the Baldwin Company in Denver discovered a young piano prodigy by the name of Blanche Cobacker, aged thirteen years. He gave this young artist a letter to Mr. Somlyo in New York, and upon hearing the young aspirant for artistic honors, Mr. Somlyo was astounded at the natural genius possessed by the young girl. He took the fortunate young pianist to Madame Sembrich, who after hearing her became so enthusiastic that she immediately decided to find means by which to send the girl to Europe for the finishing touches of her career. She first went to one of America's most famous financiers and kings of commerce and asked him to become one of the many wealthy friends whom Madame Sembrich was going to ask to contribute toward the girl's education. This wealthy philanthropist listened to the girl, and immediately became so enthusiastic that he asked Madame Sembrich to permit him to defray all expenses of the young pianist personally, without the aid of anyone else. He gave the mother of the girl a check for a large amount to defray travelling expenses and Madame Sembrich commissioned Mr. La Forge during his sojourn in Leipzig to engage a home for the mother and daughter.

The exceedingly talented and very fortunate young artist is now studying with the famous piano pedagogues Teichmüller in Leipzig, and Frank La Forge said that the girl is the greatest pianistic genius he had heard in a long while. It is quite characteristic of Madame Sembrich not to have given the newspapers this story for publication. This is the first time that the incident has been announced with any more than ordinary expenditure of space. Mr. Somlyo is also very enthusiastic about Vladimir de Pachman's generosity of heart. During one of his recent concert tours he came to a Canadian city where the local manager had run away with all the money in the box office. He did not even leave anything for the hall rent. When Mr. de Pachman appeared to give the concert he was informed by the janitor, that no concert could be given unless the hall rent was paid. The audience was already assembling and as the advance sale was nearly a thousand dollars it can well be imagined that it was not a small attendance. Mr. de Pachman was advised that he should not play under their circumstances. However, he thought differently. He said that the people who had bought their tickets did so in good faith and that he did not believe they should suffer on account of the dishonesty of the local manager. He forthwith paid the hall rent out of his own pocket and gave the concert without himself receiving any money. Mr. Somlyo speaks in the highest terms of Wilhelm Bachaus, the famous piano virtuoso who during the last year or two has been the sensation in Europe and America. Ordinarily one would think that it was natural for Mr. Somlyo to express enthusiasm over an artist who plays the instrument of the firm he represents. But anyone who knows the gentleman will be immediately impressed with the fact that a man of Mr. Somlyo's character would never engage an artist unless he really believed him worthy to be adequately exploited. The writer knows that Mr. Bachaus has been the greatest pianistic sensation since Paderewski set this country talking, and that he has simply "paralyzed" the critics and other authorities with the truly phenomenal gifts that characterize his playing. Upon another page of this paper we quote a number of

press comments from the pen of the most able reviewers, and the readers may judge for themselves as to the great merit displayed by a pianist entirely new to the Coast and one who ought to be received with wide open arms.

Mr. Somlyo is accompanied by Mrs. Somlyo and during his stay in San Francisco he has been lavishly entertained by E. C. Wood, Pacific Coast manager of the Baldwin House. Among the attentions paid to Mr. Somlyo in San Francisco was a banquet given by the office staff of the San Francisco house of the Baldwin Company, and a banquet at Techau Tavern attended by a number of leading musicians and critics. Before returning East Mr. Somlyo will visit Los Angeles, Portland and Seattle.

MUSIC TEACHERS BANQUET.

(Continued from Page 1.)

the Far West, responded to the toast, "The Planet Phonus." Not being very familiar with this subject we could not quite fathom all of the exceedingly clever things said by Mme. Tojetti. However, we were able to gather that she tinged her occasional references to the higher musical ethics with dainty darts of sarcasm, and the main object of the toast was to emphasize humanitarianism and idealism in music. It was an exceedingly intelligent dissertation.

Alexander T. Stewart of Oakland chose as his subject the cabalistic letters A. O. T. In order to satisfy the curiosity of our readers from the start we will not wait until the end of this paragraph to divulge the meaning of these letters, but will say right now that as far as we can remember they stand for "Any Old Thing." Mr. Stewart devoted the principal time allotted to him to a very clever and exceedingly comical presentation of the natural advantages of Oakland, Berkeley and Alameda over those of any other trilogy of cities in the universe, and out of it. It was, of course, natural that such a toast was intended to coax the eyes of the Convention delegates toward the beautiful shore on the other side of the Bay, and it developed afterwards that Mr. Stewart's brilliant oratory was intended to secure the 1915 Convention for the Athens of the Pacific. From what we can gather he will have a big job of it, but if tenacity and aggressiveness will win out we are certain that Mr. Stewart will gain his point. In conclusion, we want to add that we formed our own opinion regarding the letters A. O. T., as, after concluding his splendid confession of faith in the superiority of his residence city, we thought Mr. Stewart made an "Admirable Oakland Talk."

Mrs. W. H. Jamison of Los Angeles spoke very effectively on "Co-Operation." Mrs. Jamison's toast was clothed in dainty poetic garb and embodied the splendid results that may be obtained by means of co-operation among the leading lights of the profession.

The closing address of the evening was made by Charles Farwell Edson of Los Angeles who spoke on "The Brotherhood of Aims." Mr. Edson also introduced his exceedingly impressive and interesting remarks with a bit of poetry. He said that all musicians were more or less dreamers, and that it did not make any difference whether one followed his own ideals or those of someone else, the eventual benefit to be derived from this exchange of ideals was an occasional harmonization. Everyone is entitled to his ideals and it becomes necessary to recognize the rights of individualism. Whatever aims each one may seek, the important fact is that all of these aims should form an harmonious entity. Mr. Edson argues that through these harmonizations certain chords are struck, and it should not make any difference as to the volume or character of these chords as long as their fundamental note spells honesty of purpose, for as long as a musician expresses himself according to the principles of honesty he cannot fail to gain the respect of the world. Mr. Edson stated that the music teachers can either make or mar the musical end of the greatest Exposition the world has ever seen. If the best in music is wanted, then everyone must co-operate so as to make California the music center of the world at that time. Then Mr. Edson touched somewhat on the character of the new music as he understood it, and he claimed that the keynote for this new music would be struck in the Far West, written from the life of a new Democracy, such as exists on this Coast, where men and women are equal in all respects.

Mr. Edson contends that everyone should have a right to own himself and thus contribute his share to the fulfillment of his dreams, not from a selfish standpoint, however, but from the broad view of working in behalf of humanity and professionalism. "Our Dreams," says Mr. Edson, "are the only part of us that lives on." It does not make so much difference as to what you do; the thing that counts is the beautiful way in which it is done. It matters not whether you are a sculptor, painter, poet or musician; as long as you have beautiful ideals and the capacity to perpetuate them, you are a great artist. Let us not look back in 1915 and say that we might have done a certain thing two years ago, but let us get back of our art and ideals and back of San Francisco right now in every part of the State, and let the world know that if California wants to do a thing everyone joins in accomplishing it.

Henry Brotherick, President of the California Music Teachers' Association, closed the evening's event with a few well chosen remarks in which he emphasized the fact that the music teachers were determined to unite in the cause of music and that the assemblage was the evidence for this desire. The members will endeavor to continually strengthen the organization in order that even better results may be obtained in the future than has been the case in the past, and that it will be proved that these annual assemblages bear their delicious fruit.

The various remarks were punctuated with repeated outbursts of applause, and those in attendance were lavish in their expressions of gratification over the even-

ing's pleasant proceedings, leaving the banquet hall with the conviction that another happy event had been added to the week's delightful happenings.

FINE ENSEMBLE MUSIC AT CONVENTION.

Brahms Quintet of Los Angeles, Beel Quartet of San Francisco, and an Impromptu San Francisco Septet Create Euthusiasm.

By ALFRED METZGER.

The programs presented during the Convention of the Music Teachers of California last week were so numerous and were resplendent with such varied talent that it is a physical impossibility to devote to the same that space for detailed comment which their merit and the unquestionable musical prominence really entitled them to. Miss Bessie Fuller, in her exhaustive report of the Convention proceedings, mentioned every one of the musical events, and we trust that the participants will forgive us when we cannot find the necessary space at this time to devote any personal attention to them. We trust that there may be some future occasions when we shall be able to make up for lost time and give them that artistic recognition which their work so amply deserves. We want to compliment particularly the members of the program committee which included: John C. Manning, chairman, San Francisco; Percy A. R. Dow, Oakland; Paul Steindorff, Berkeley; Charles Farwell Edson, Los Angeles; Albert F. Conant, San Diego; Homer Henley, Sacramento, upon the splendid manner in which they arranged the artistic end of the Convention. The programs were dignified and the artists selected were among the best that California affords. There is particularly one feature of these programs that we cannot afford to ignore or even let pass without just a little additional comment, and that feature is the ensemble music that formed part of the last day's events. Not less than three ensemble organizations appeared on that day, and we fear that the grouping together of these three bodies in one day's proceedings was responsible for the fact that the evening event was not as well attended as it should have been.

In the morning a Septet comprised of seven expert musicians from San Francisco presented a delightful work by Hummel. The personnel of this Septet was: Miss Carolyn Nash, piano, F. E. Huske, horn, Elias Hecht, flute, Nathan Firestone, viola, Antore Lombardi, oboe, W. Villalpando, violoncello, and L. J. Previali, contra-bass. This septet was presented some time ago before the Pacific Musical Society when it created such an excellent impression that the program committee of the Convention thought it worth while to have it played during the week. The members of the septet acquitted themselves exceedingly creditably of their very responsible tasks, and gave evidence of the fact that they had entered the work with enthusiasm and the necessary artistic qualifications to give it an adequate reading. They were heartily applauded and received numerous congratulations for their splendid showing.

In the afternoon the Beel Quartet presented the following program: Mozart Quartet in B flat major; Beethoven Quartet in C major, Op. 59 No. 3 and Dohnanyi Quartet in D flat, Op. 15, No. 3. The Beel Quartet includes the following musicians: Sigmund Beel, first violin, Emilio Meriz, second violin, Nathan Firestone, viola, and Wenceslao Villalpando, cello. The Pacific Coast Musical Review has said so much about the Beel Quartet and even expressed itself at length upon the very compositions presented on this occasion that it is not necessary at this time to give a detailed account of the work done during the convention. Suffice it to say that this ideal chamber music organization sustained its reputation for flawless ensemble work, splendid intonation, and above all, conscientious, tranquil and serious reading of the classics. It is this unquestionable musical and mental balance, this subordination of individuality to the combined effects of the entire body of the quartet that gives the Beel organization such a prominent standing in the musical arena of the Pacific Coast. Mr. Beel could not have selected a finer program to demonstrate this exquisite feature of his organization than the works that were represented on this occasion. Only the very best informed and most experienced and most thoroughly educated musicians can really appreciate the value of the Beel Quartet. We sincerely hope that the audience that listened to the Beel concert consisted primarily of such people.

During the evening the Brahms Quintet of Los Angeles presented a program of a decidedly modern atmosphere. It was quite interesting to see such a delightful contrast between the purely classic character of the program rendered during the afternoon (for even the Dohnanyi composition may well be counted among the older school of chamber music works) and the ultra-modern style of the program given during the evening (for Grieg must be regarded in many ways one of the ultra-modern composers). The Brahms Quintet consists of: Oscar Seling, first violin, Adolph Tandler, second violin, Rudolph Kopp, viola, Axel Simonson, violoncello, Homer Grunn, piano. The program was as follows: Grieg G minor Quartet; Andante Cantabile from the Tandler Quartet; Wolf-Ferrari Piano Quintet. The Quintet was assisted by Mrs. L. J. Selby of Los Angeles who sang; Penelope Weaving a Garment from Odysseus by Bruch, Charity by James MacDermid and Live's Meaning by Homer Grunn.

It did not take very long until the observing listener was struck with the unquestionable individuality of the members of the Brahms Quintet. They had selected their program with unquestionably fine judgement for it surely seemed to suit their respective artistic temperaments to a nicety. The most attractive characteristic feature of the Brahms Quintet is a spontaneous vivacity of execution and an emphatic uniformity of attack that appeals strongly to everyone fond of throbbing

tempi and dash of execution. This exhilarating mode of interpretation was especially noticeable in the Grieg Quartet which was rendered with a singularly happy grasp of its peculiar rhythmic contrasts and its occasional excursions into the terpsichorean phase of the composer's art. Indeed the decisive quiver of rhythmic enthusiasm was so prevalent in all that appertained to the Brahms Quintet's work that the audience was spellbound with pleasure and gave frequent proof of its delight with prolonged manifestations of applause. That the Brahms Quintet was also able to interpret more tranquil musical literature was evidenced in its beautiful singing quality manifested in the Andante Cantabile from Mr. Tandler's exceedingly able quartet. This movement was so graceful and melodic that one would have liked to hear the entire work had time permitted. The Wolf-Ferrari Quintette belongs to the ultra-modern school of composition. It is somewhat questionable whether it can be classed strictly as a chamber music composition, for it is rather operatic in character than classic, and while exceedingly picturesque and occasionally quite striking in treatment and unique evolutions of musical phraseology it does not appear to sound those depths of musical intellectuality which one has a right to expect of genuine classic works to which chamber music compositions unquestionably belong.

The most impressive part of the Wolf-Ferrari work is surely the piano part. Mr. Grunn here did some of the very best pianistic reading that we have heard in this city. His tone is "liquid" and exceedingly charming. His technic is facile and lacking in disagreeable hitches. He does not permit the piano part to predominate too freely nor does he make the mistake of subduing it unnecessarily. In short Mr. Grunn is a born pianist



WARREN D. ALLEN

The Newly Appointed Dean of the College of the Pacific Conservatory of Music

who grasps the intricacies of his instrument to such a degree, as to present it at its very best advantage. We have never heard a pianist more suited to his surroundings than Mr. Grunn was on this occasion, and the Wolf-Ferrari Quintette gave him an excellent opportunity.

It would hardly be fair to speak of this concert without mentioning Mrs. Selby, the soloist. This exceedingly gifted lady possesses a warm, pleasing mezzo soprano or even alto which she uses with delightful enunciation as a treat by itself. She seems to grasp the poetic meaning of the lines and she succeeds in imparting their musical value to her audience. We were especially delighted with a song by Mr. Grunn entitled "Life's Meaning" which proved one of the gems of vocal literature heard by us during the last few years. We could hardly believe our ears when we were informed that this particular song had been refused by an Eastern publishing house. This simply goes to show in what incompetent hands the selection of works rests at some of the well-known publishing houses of the East. There come to this office in the course of a year for review innumerable compositions that are not worth the paper they are printed on, and yet a gem like this work of Mr. Grunn's is turned down, because he does not happen to have any influence, or because a young clerk entrusted with the selection of compositions does not possess the necessary perspicacity to HEAR the music as well as SEE the notes. We want to congratulate the Brahms Quintet for its unquestionable artistic success and desire to express our regret and our disappointment at the apparent indifference shown on the part of the public on this occasion. There should have been a crowded house.

ALCAZAR THEATRE.

Forest Stanley, who returns to the Alcazar Theatre next Monday evening to serve as Bessie Barriscale's co-star during the remainder of her season there, is well and favorably remembered by San Francisco's play patrons, for he was Laurette Taylor's leading man when she was under Belasco & Meyer's management last summer, and he then proved himself to be an actor richly endowed with personal magnetism and histrionic ability. James Forbes' successful American comedy, "The Traveling Salesman," which will be the medium of Mr. Stanley's reappearance in the O'Farrell street home of drama, was chosen because it enabled him to score an emphatic hit in the East and affords Miss Barriscale almost equal opportunity to do effective work.

Walter de Leon and Muggins Davies were among the big features at the Orpheum last week. The vehicle for their talents consisted of a series of songs and dances taken from Mr. de Leon's success The Campus, and every minute of their presence on the stage was evidently enjoyed by the audience. Their wholesome jokes created bursts of laughter and their dainty dances were a delight to the eye. At every performance, the audience was reluctant to let them leave the stage, and this is the surest sign of a genuine vaudeville triumph.

PLANS OF MR. AND MRS. WARREN D. ALLEN.

Warren D. Allen, having taken charge of the Deanship of the Conservatory of Music at the College of the Pacific in San Jose, has just announced some of his plans for the ensuing term. Mr. and Mrs. Allen will reside at the College, but Mr. Allen is permitted to retain his position as organist at the First Presbyterian Church in Berkeley. One of the new features to be introduced by Mr. Allen at the College of the Pacific will be a thorough course of public school music, including the training of supervisors of music for the public schools. Mrs. Esther Houk Allen will become a member of the vocal faculty of the College. There will be no other changes in the faculty. The College of the Pacific is the first educational institution to offer a two years' course for supervisors of music in public schools. Mr. Allen will be in charge of this department and he will co-operate with William J. McCoy in the theoretical department.

In addition to his supervision of the public school music department, Mr. Allen will teach the piano. Wilbur J. McColl will be in charge of the organ department. Mr. Allen may do some organ teaching in case pupils ask especially to be taught by him, but he will not interfere with Mr. McColl in any way. It is Mr. Allen's intention to devote considerable time to recitals both by students and members of the faculty. It is also his intention to secure sufficient support to engage some of the great artists and also some resident artists as soloists during the course of the year. Mr. Allen will give a lecture on musical appreciation once a week to which the general public will be admitted. Herbert Riley has been engaged to teach cello and ensemble music at the Conservatory.

SHORT ITEMS OF INTEREST.

Adolf Tandler, leader and second violinist of the Brahms Quintette of Los Angeles, and the newly elected leader of the Los Angeles Symphony Orchestra was in San Francisco last week and called at the Musical Review office. Mr. Tandler makes the impression of being a very efficient musician and a more than ordinarily gifted interpreter and executant. Indeed if Mr. Tandler's executive ability proves to be as pronounced as his interesting chats about music would lead one to expect, then the symphony society of Los Angeles has made no mistake in selecting him as the successor of Harley Hamilton. This paper has always stood for the preference of resident musicians in important offices, provided they are as competent as people that might be imported. Mr. Tandler seems to be one of those musicians who are worthy of being entrusted with responsible musical offices, and unless our judgment is entirely at fault, Mr. Tandler will make an excellent leader for the Los Angeles Symphony Orchestra.

Herman Perlet is rehearsing his music to the midsummer jinks for the Bohemian Club which will take place early in August in the Bohemian Grove on the Russian River. Those who have heard some of the music are very enthusiastic about its beauty and artistic vigor and it is certain that Mr. Perlet's Jinks will be one of the memorable ones of the great series.

Theodore Bendix, pianist and violinist, assisted by three able musicians appears on the Orpheum stage during the current week and renders a program of compositions principally of the classic order. Mr. Bendix is the fortunate possessor of a very enviable reputation as an orchestral musician and soloist and his work at the Orpheum is deserving of hearty commendation. Still we can not understand in what manner the excellent musicianship of Mr. Bendix can add to the musical feature of the Orpheum's entertainment, inasmuch as the Orpheum orchestra is as excellent an instrumental body as can be imported from anywhere. If the management wants to make a genuine hit with the musical public of San Francisco, it could permit Mr. Rosner to play a certain number of classic works during an evening. Whether the majority of the audiences that visit the Orpheum would agree with the musical public on the subject of the selections to be played is a question which we are not yet quite ready to answer.

The Music Teachers Association of California presented its President, Henry Bretherick, with a beautiful gold seal ring at the conclusion of the closing program of the Convention at the White and Gold Room of the St. Francis Hotel on Thursday evening, July 10th. Mr. Bretherick had done a great deal for the association in the past year and the distinction was well deserved. We congratulate Mr. Bretherick upon the success of his administration and the Association for its tardy awakening in matters of appreciation of valuable services rendered. Much annoyance might have been avoided if this sense of appreciation had manifested itself two years ago.

Mrs. Jessie Wilson Taylor and Miss Beatrice Clifford of Berkeley gave a delightful reception in honor of the Sacramento members of the Music Teachers Association of California at their studio, 2518 Etna Street, Berkeley, on Friday evening, July 11th. A large number of musical people were in attendance and an exceedingly pleasant musical evening was spent.

Eduard F. Schneider, the able head of the music department of Mills College, is spending the summer at his home in San Jose. Mr. Schneider is the fortunate possessor of a very handsome automobile which he can use to excellent advantage in Santa Clara County where so many beautiful spots tempt one out-of-doors. Mr. Schneider makes an occasional trip to San Francisco in order to remain in touch with his musical activities.

The Arrillaga Musical College gave an organ recital as part of its summer course at the College Building, 2315 Jackson Street, on Friday evening, July 11th. Achille L. Artigues was the soloist and his splendid

musicianship was appreciated by a large audience. Mr. Artigues was assisted by Miss Eloise Rose, soprano, who sang a number of vocal selections with fine taste and in excellent voice. The program was as follows: Prelude in C Minor (J. S. Bach), Intermezzo, Allegro—1st symphony (Ch. M. Widor); Pastorale from "6 pieces d'orgue" (Cesar Franck), Andante in D Flat (Th. Salome), Toccata 4th symphony (Chas. M. Widor); Vocal: "Elsa's Dream" (Lohengrin) (Wagner), "I Saw Thee Weep" (V. de Arrillaga), Miss Eloise Rose; Andante Cantabile 4th symphony (Ch. M. Widor), Fugue in E Minor (Wedge fugue) (J. S. Bach), Marche Funebre et chant Seraphique (Alex. Guilmant).

YVONNE DE TREVILLE ON VISIT HERE.

Yvonne de Treville, the distinguished coloratura soprano, is visiting San Francisco and the Pacific Coast in order to meet many friends and investigate the far West's pretensions as to musical atmosphere and musical taste. Miss de Treville is delighted with the reception accorded her, and she speaks in the most enthusiastic terms of the country. Her most sanguine expectations, concerning the hospitality of the country, have been realized. The press has been exceptionally kind to the famous American singer, and her desire to visit the Coast in concert has been considerably augmented. Socially, too, Miss de Treville has been received with open arms, and her visit has been a continuous succession of receptions and dinners.

Miss de Treville will make an American concert tour from October to March, 1913-14 and she has been



MRS. ESTHER HOUK ALLEN

Who Has Just Been Added to the Vocal Department of College of the Pacific Conservatory of Music

booked for a large number of concerts. If her time has not already been fully disposed of in the East she may consider a Pacific Coast tour, but her plans in this direction have not as yet been decided. Miss de Treville is one of the best known and most distinguished grand opera prima donnas, having appeared with great success in the principal music centers of Europe. She has sung at the opera houses of France, Belgium, England, Germany, Finland, Russia, Hungary, Roumania, Sweden, Denmark, Austria, and Spain and even at the opera houses in Cairo and Algiers. During the last few years her home has been in Brussels where she sang every year for several months at the famous Theatre de la Monnaie. While in Brussels she also sang with Yeaye, Cesar Thomson, Kubelik, Thibaud, Gerardi and other great artists in concert. She has won her great position in the musical world through indomitable pluck and perseverance, and thereby has established her unquestionable title of a really American prima donna soprano.

CORT THEATRE.

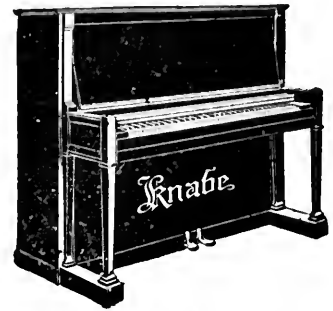
The third and positively the last week of the "Passing Show of 1912" at the Cort Theatre will begin Sunday night. Additional arrangements have been made whereby the company will remain open on Sunday night, July 27th, this being the last performance in this city before the departure of the company to Oakland, Portland and Seattle. It will not be seen anywhere else on the Pacific Coast south of Portland. Three matinees will be given during the last week, on Wednesday, Friday and Saturday. In spite of the fact that the month of July is not supposed to be the best in the year for theatricals in this city, the "Passing Show of 1912" has broken all records for a three weeks engagement of any attraction at the Cort Theatre. As a result of this triumph, San Francisco is now assured of another visit by another New York Winter Garden organization next summer.

The "Passing Show of 1912" boasts some wonderfully clever principals and some sumptuous stage settings. The "Kismet" scene and the roof garden are both beauties. It is all that its name implies—a Passing Show of 1912, semi-frivolous revue, containing take-offs on five or six shows with which the San Francisco theatre goers are familiar. There is "Oliver Twist" for instance, "Buntz Pulls the Strings," "The Music Master," "Bought and Paid For" and several others. In justice to the management, it should be recorded that every claim made in advance for this organization was fulfilled, and that not a single one of the many stars, who the curtain went up on the opening performance here. In order that this clever array of principals shall not be forgotten for some time, the full roster is printed here again: Trilix Friganza, Charles J. Ross, Adelaide and J. J. Hughes, Howard & Howard, Texas Guinan, Clarence Harvey, Louise Brunnell, Moon and Morris, Ernest Hare, Edward Cutler and Frederick Roland.

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GREAT PINAFORE PRODUCTION AT THE TIVOLI.

Judging from the large audiences that have attended the performances of H. M. S. Pinafore at the Tivoli Opera House the theatre going public of San Francisco seems to have realized the excellence of the cast as well as the superiority of the opera itself. Indeed next to the splendid performance of Iolanthe the presentation of this other masterpiece of Gilbert & Sullivan fame may well be considered one of the Tivoli's great achievements of the present season. Notwithstanding its familiarity Pinafore is an opera that may be heard again and again without becoming surfeited provided it is produced in a manner conformant with the highest artistic principles. And this is surely the case at the Tivoli Opera House this week, where the work has been splendidly cast and is being produced with a luxuriousness of scenic display and a prodigality of talent that is indeed worthy of the heartiest encouragement.

Teddy Webb, who gave an exquisite portrayal of the Lord Chancellor in Iolanthe, comes again to the fore with an elegant and deliciously droll impersonation of the Admiral in Pinafore. Mr. Webb never fails to secure a laugh at the proper time and his sense of humor is so pronounced that the very refinement of it represents its greatest charm. Robert Pitkin as Dick Deadeye is doing the best work of his season at the Tivoli. Somehow he seems to have shed the Pitkin-esque style of comedy and has assumed a character entirely at variance with his usual tranquility of action. We do not mean to say that comedy should always be unctious and noisy, but we do mean to say that a too easy-going mode of humor is not likely to move to laughter. In Deadeye, Mr. Pitkin has attained the happy medium, and while his voice is rather light or let us say high for the part, he makes up in histrionic efficiency and quality of voice for any lack in volume and depth of vocal power.

Henry Santry sings and acts the role of Captain Corcoran very effectively and very judiciously. On the evening we attended the performance, John Phillips was not in his usual trim in the role of Ralph Rackstraw, and it is likely that on subsequent occasions he proved equal to the part both from a vocal and dramatic point of view. Charles Gallagher as the Bos'n had ample opportunity to display his splendid qualities as an accomplished vocalist as well as exponent of dramatic art. Rena Vivienne is becoming more and more of a favorite the further the season progresses. She sings with good taste and in fine voice and her enunciation is becoming quite a pleasure to listen to. Sarah Edwards interprets the musical part of the role of Buttercup very delightfully, her warm, rich voice being exceptionally well suited to this part. Ilon Bergere has not very much to do in the role of Cousin Hebe, but she looks charming and makes up in vivacity of deportment what she is deprived of in a dearth of libretto material.

"THE MIKADO" AT THE TIVOLI.

Commencing Monday evening, July 21st, the Tivoli will put on an elaborate revival of Gilbert & Sullivan's tremendously popular comic opera, "The Mikado."

This charming travesty of Japan, with the exception of "Pinafore" has proved to be the most successful of all the Gilbert & Sullivan operas and it has been translated and played in France, Germany and other countries. It has been an equal success for both composer and librettist and it still retains its freshness and vivacity after more than twenty years of performance. The "Mikado" has always been one of the Tivoli's most reliable offerings and it has always been received there with the greatest pleasure. In the present revival everything possible is being done to comply with the best traditions of the earlier productions and there is no doubt that this will eclipse all previous efforts of the Tivoli management. The cast will be a notable one consisting of Teddy Webb as "Koko," the Lord High Executioner, in which he is inimitable; John R. Phillips as "Nanki Poo," Henry Santry as "Pish Tish," Charles Gallagher as "Pooh Bah" and Robert G. Pitkin as the "Mikado." The feminine roles are as follows: "Yum Yum" Miss Rena Vivienne; "Pitti Sing" Miss Ilon Bergere, "Peep Boo," Miss Mildred Whitney; while Sarah Edwards will have the exacting role of "Katisha." Needless to remark the big Tivoli chorus will have much to do. Stage Manager Edward P. Temple promised a beautiful setting and Conductor Linne will render a good account of the music.

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CLOSING DAY OF TEACHERS' CONVENTION.

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a Week's Important Proceedings.

By BESSIE FULLER.

The recent Convention of the Music Teachers in San Francisco should have been more largely attended. There should have been a very great number of pupils there—hundreds at least; and if the halls in which the Convention sessions were held were not large enough to accommodate more, it would be possible to provide larger seating capacity in the future. There is no way to compel teachers to attend or to join the Association; neither is there any way to compel the attendance of pupils. The Convention was quite a liberal education in many lines of music and musical thought. Personal knowledge of what took place at the several sessions, including the very excellent concerts, would have been very valuable to every young person in California who is engaged in the study of music. Their scope of vision would have been broadened; not less important they would have come into personal contact with ladies and gentlemen of high culture, to know whom is an inspiration; also they would have heard much by reason of the congregated wisdom of many as voiced in papers and speeches and reports, that they must find difficult to secure in all its completeness, from the busy individual instructors whose time is consumed at lessons in stated tasks, over which the watch is the arbiter of time. Perhaps it does not seem necessary for a member of the Association to dilate on these facts; but every true musician desires that the general advancement of musical knowledge among pupils shall be as rapid as cause the minds of pupils would be awakened and more apt to receive knowledge readily.

Proceedings of Thursday.

A brief business session opened the proceedings of Thursday, July 10. This was held by the Board and County Vice Presidents. Following this there was an exceptionally fine series of musical performances. First, there was a recital by Mrs. Frances Thoroughman, soprano. Paul Steindorff acted as accompanist. The numbers sung included selections from Strauss, D'Albert, and Verdi. Then a septet by Hummell was splendidly performed by Miss Carolyn Nash, piano; Elias Hecht, flute; Anatole Lombard, oboe; F. E. Huske, horn; Nathan Firestone, viola; W. Villapando, violoncello; L. G. Prevati, contrabass. With Mr. Carlos Troyer, composer, at the piano, Miss Enid Watkins, dressed in Indian costume, sang a number of Troyer's Zuni Indian songs, including "Sunrise Call," "Serenade" or "Blanket Song," Zuni "Lullaby" and "Sunset Song." A general business meeting of the association followed, when reports were received from the officers and county Vice Presidents.

At the afternoon session a half hour of song took place, with Frank Giffin as the soloist and Mr. Gyula Ormay as accompanist. The songs ranged in chronology from 1546 up to 1909, which sufficiently indicates the scope of the historical periods interpreted. Miss Catherine Strouse of Emporia, Kansas, read a paper upon "Music in the Public Schools." Glen H. Woods of St. Louis spoke very interestingly. The Beel Quartet, consisting of Sigmund Beel, Emilio Meritz, Nathan Firestone and Wenceslao Villapando, played a Mozart quartet in B flat minor; Beethoven quartet in C major, Op. 59, No. 3; and a quartet in D flat, No. 3, Op. 15, by E. von Dohnanyi. This was followed by a very interesting period of discussion, the general theme being "The Most Important Feature of My Work." Miss Marie Withrow discussed with great ability the subject of the Voice. Alexander T. Stewart spoke concerning the orchestra. Warren D. Allen took the theme of the piano and Charles Louis Seeger, Jr., discussed theory.

In the evening the Brahms Quintette, of Los Angeles, gave a concert. The quintette is composed as follows: Oscar Seiling, first violin; Adolph Tandler, second violin; Rudolph Kopp, viola; Axel Simonson, violoncello; Homer Grunn, piano. Mrs. L. J. Selby, contralto, assistant. The numbers performed were Grieg's G. minor Quintette; Ich wob dies Gewand—Odysseus, by Bruch, sung by Mrs. Selby; and the Wolf-Ferrari, piano Quintette. The proceedings closed with a reception in the evening to visiting artists and other delegates.

(Editorial Note.—The readers will note that throughout these reports a number of papers and lectures are referred to which would cheerfully have been published in full, had Miss Fuller been able to obtain them from the respective teachers in time for publication in the last two issues of this paper. The Pacific Coast Musical Review hereby extends to every one of those who read a paper or gave a lecture the invitation to publish the same in these columns, provided they are received not later than August 1st. If this paper does not publish more details regarding the papers read, it will not be its fault, and we trust that the Music Teachers' Association of California will understand that we have tried our best to secure copies of every address made.—A. M.)

LECTURE ON NATIONAL SPANISH MUSIC.

Interesting Data Presented by One of San Francisco's Most Prominent Pedagogues a Feature of the Convention Proceedings.

By SANTIAGO ARRILLAGA.

The Pacific Coast Musical Review takes pleasure in publishing the following extracts from a lecture on National Spanish Music delivered by Santiago Arrillaga before the California Music Teachers' Convention on Wednesday morning, July 9th:

The Spanish Peninsula has been occupied since the beginning of history by different races, who have left the vestiges of their ruins, languages, customs, and dances, also some echoes of their tunes, which explains the great variety of rhythm and melody in their airs. The principal sections of music in Spain are: the

Andalusian, which betrays its deviation from the Oriental Moors who for more than seven hundred years dominated their rich country; the Basque, whose music with its irregular rhythm of 5/4 has no relation to the existing forms and which is called Tortizico. The only affinity to this music may be sought in the Greek Hymns as revealed by the discoveries of the French exploring party in the ruins of the Temple of Apollo in ancient Delphi.

The Navarro-Aragonian Jota—the most lively and popular music in Spain which is heard there everywhere enthralling everybody—men and women, young and old—in the exhilarating exercise of the dance, which is free from sensual or immoral suggestion. Spanish music left no great influence in California, although in the homes of the old settlers you may still occasionally hear La Golondrina or Las Mananitas. The modern Spanish music suffers in its character by the uniformity and cosmopolitanism engendered through intercommunication of not only commerce, but also literary, musical and artistic tendencies in general, which commercialism seems to prevail and indeed to rule everywhere.

WILHELM BACHAUS, PIANIST.

The return of William Bachaus for his second American tour lends special luster to the season 1913-14. But one visit of this remarkable artist was needed to stamp him with America's enthusiastic approval. Bachaus is a giant among pianists. Though barely thirty years of age, he already has arisen to the pinnacle of his profession. Fire, temperamental warmth, grace, delicacy and perfect repose are characteristics of his playing. Primarily a well-schooled pianist, he has a splendid technical foundation upon which to base his sensational feats of interpretation. Bachaus was born in Leipzig in 1884. He studied nine years with Reckeboerf and one year with d'Albert, and at the age of sixteen made his first public appearance with the Gewandhaus Orchestra, Arthur Nikisch conducting. From that day Bachaus has advanced without interruption to the goal he has attained. One city after another—Berlin, Vienna, Cologne, Hamburg, Munich, St. Petersburg, Moscow, Warsaw, Paris, Brussels, Liverpool, London and New York—has capitulated to his genius. His popularity is unique in that it is as pronounced among the great general public as among the most exacting critics and music lovers. Personality is his in an exceptional degree.

The deep impression made by Bachaus on his initial American tour may be gathered from the following excerpts from the leading New York papers:

"A virtuoso of the fine old type rather than the tempestuous new is Mr. Bachaus; a musician of delicate fiber, of keen sensibility; one who respects the instrument upon which he plays and reverences the music which he interprets. He displayed no Titanic ambitions in his performance of the Emperor Concerto, but played it from beginning to end with delightful composure and consistency of manner—every phrase beautifully balanced in itself and beautifully adjusted to its fellows, with purling passages like pellucid streams, with poetic charm and with deep insight into its lovely soul. It was an exquisite performance—the climax of a truly noble concert."—H. E. Krehbiel, in N. Y. Tribune.

"Bachaus is a very interesting Pianist, an artist of high ideals, of admirable accomplishment and ingratiating personality. His playing yesterday disclosed still further the fine qualities noted at his debut. Once more emphasis must be laid upon the exquisite clarity of his reading. With this went the most brilliant and masterful finger work, backed by perfect use of wrist and arm. He filled the whole composition with variety and color, with tone ranging from a majestic forte to a ravishing pianissimo, and with scintillating lights and convincing shadows."—W. J. Henderson, in N. Y. Sun.

"This remarkable musician gave a performance that would have done credit to any pianist who has appeared in New York for some time. He has a touch that is absolutely accurate and flawless; his pianissimos are as delicate and precise as DePachmann's. His scales were marvels of speed and his crescendos so gradually accomplished that the increase of tone power was almost imperceptible. His interpretation of the Concerto left little to be desired. It was finished and masterly."—Charles Henry Metzger, in N. Y. American.

"Liszt's 'Waldearauschen,' the third 'Liebestraum,' and the 'Campanella' were played even more effectively than the Chopin numbers. The pianist's most remarkable feat, however, was the playing of Brahms' Paganini Variations. They offer almost insuperable difficulties, which, however, Mr. Bachaus overcame triumphantly."—H. T. Finck, in N. Y. Evening Post.

"Again he seemed a pianist of the highest and most serious aims, wholly unassuming in his attitude toward the public and wholly concerned with the music he has in hand. Though he is brilliantly equipped with a technique that balks at nothing, the technical side of his playing never obtrudes itself to the injury of the musical. There is a quality of freshness and buoyancy in all his playing, and a delicate sensibility that keeps him from exaggeration of sentiment, emotion or passion; and yet he feels the poetical qualities of music and reproduces them sympathetically."—Richard Aldrich, in N. Y. Times.

"Wilhelm Bachaus showed clearly to an audience of eager listeners that he is a virtuoso of prodigious technical attainments. The fact was driven home forcibly in the amazing performance he gave of Brahms' difficult variation on a theme by Paganini, a remarkable achievement. Bachaus played this concatenation of cruelly exacting variations in a way that dazzled and perplexed the senses. There were tremendous force, vigor and energy in his wrists and forearms, marvelous precision, speed and resiliency in his fingers, and never the slightest halting for mechanical obstacles. Withal, the pianist's reading was animated at all times by true musical instincts, his position of the musical contents being clear as crystal, his phrasing wonderfully plastic."—Max Smith, in N. Y. Press.

"His programme was well calculated to test the power and versatility of a pianist. There were beautiful effects of color and tonal perspective. The total im-

pression he made was distinctly in his favor."—Pitts Sanborn, in N. Y. Globe.

"Mr. Bachaus made an impression that will not soon be forgotten, yet he is likely to surpass it when he gives his first recital in this city next week. Yesterday's effort was distinguished for the fine musicianship of the player, his broad technical equipment, and an intelligent conception of how Beethoven's music should be interpreted. There was an admirable sense of proportion, well-ordered phrasing, and a high quality of poetical imagination."—P. V. R. Yey, in N. Y. World.

The Half-Hour of Music in the Greek Theatre on Sunday afternoon was somewhat of a novelty, for the Musical and Dramatic Committee secured two ladies who are artists in their lines but make music in a manner rather unusual for women performers. Miss Lillian Seiger, cornet soloist, and Mrs. Edna Barth Wolfe, whistler. Both came highly recommended to the Committee by local musicians of prominence and furnished very enjoyable musical entertainment. The programme was as follows: Operatic Medley, Miss Seiger; A Dream of Paradise (Gray), and Stephanie Gavotte (Czibulka), Mrs. Wolfe; In the Garden of My Heart (Ball), Miss Seiger; The Shepherd Boy (Wilson), and Humoreske (Dvorak), Mrs. Wolfe; and "My Hero," from Oscar Strauss' "The Chocolate Soldier," Miss Seiger. Mr. E. R. I. Myers acted as accompanist for Miss Seiger and Miss Birdie Mae Reed for Mrs. Wolfe.

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The summer series of Music Matinees, which is now in progress under the auspices of Kohler & Chase, has so far been notable for the unusual array of distinguished artists that have appeared at these events before audiences of more than usual size who have been invited by the firm to partake freely of these extraordinary musical feasts. No effort is being left undone that is likely to attract the very highest class of artists, and Kohler & Chase are to be highly commended for their enterprise. This Saturday afternoon Karl Griener, the eminent cello virtuoso, will be the soloist, and it is difficult to imagine an artists more likely to please and thrill. Mr. Griener is a cellist of ability, and his numbers on the program are always of the highest order of classical music, and are delivered without a flaw. His interpretation is expressive and the wonderful technical feats are performed with apparent ease. On this occasion Mr. Griener will play "The Swan," by Saint-Saens, "Tarantella," by Popper, "Celestial Aida," by Verdi, and "Guitarre," by Moszkowski.

There will be the usual series of elegant instrumental compositions which will be interpreted on the Knabe Player Piano and the Pipe Organ. The program in its entirety will be as follows: Valse Op. 34 No. 1 (Moszkowski), Knabe Player Piano; Le Cygne—The Swan—(Saint-Saens), Tarantella (Popper), Mr. Griener, with Fischer Player Piano accompaniment; Valse Lente, Op. 23 No. 2 (Dolmetsch), La Livry, Air de Ballet (Chaminade), Knabe Player Piano; Celestial Aida (Verdi), Guitarre, Op. 45 No. 2 (Moszkowski), Mr. Griener, with Fischer Player Piano accompaniment; Lohengrin Vorspiel (Wagner), Peer Gynt, Op. 46—Anitra's Dance (Grieg), Pipe Organ.

The Musical and Dramatic Committee of the University of California announces that the Half-Hour of Music in the Greek Theatre Sunday afternoon, July 6, was given by Mrs. Therese Oliver-Pixley, soprano, of San Jose, and Mrs. Dwight V. Ross, of Palo Alto. The programme was as follows: Rummel's Ecstasy, Debussy's The Bells, the Prayer from Puccini's "La Tosca," and the Valse Arlette from Gounod's "Romeo et Juliette," Mrs. Oliver-Pixley; two sacred songs, "Hear Ye, O Israel," from Mendelssohn's "Elijah" and Gounod's "Oh, Divine Redeemer," Mrs. Oliver-Pixley; Liszt's Dream of Love and Lavelle's Butterfly, Mrs. Ross; Hugo Wolf's Verborgeneheit, Schumann's Der Nussbaum, and Harriet Ware's Boat Song, Mrs. Oliver-Pixley; Cornelius' The Monotone and "Thou Brilliant Bird" from David's "La Perle du Brasil," Mrs. Oliver-Pixley.

During the past week one of New York's leading impresarios has made a very flattering offer to Georg Krüger, the widely known instructor and pianist, to tour the larger cities of the Pacific Coast States in recital this coming fall season; the matter is under Mr. Krüger's consideration at present, but the offer is a very great compliment, not only to the recipient, but to our city also, as being a musical center beyond any question which can be raised by doubting ones.

GREAT CAREER OF OTTILIE METZGER.

(Continued from Last Issue.)

The period of her career prior to her Hamburg engagement were the normal years of study—her "Wanderjahre." She is the daughter of a well known Frankfurt journalist and now is thirty-four years old. At the age of sixteen, she began her more serious studies with Prof. Hey, who only one year later passed her on to the famous teacher, Madame Nicklass-Kempner. Four years later she commenced her public career at Halle and her reputation began to spread from there. At the same time she took up work with Berlin's great coach and voice expert, Georg Vogel, to whom she attributes almost all her later development and the intimate acquaintance with the demands of the modern stage. While at Halle she was discovered by the impresario, Julius Hofman, director of the Cologne Royal Opera, who secured her services for the season 1900. Her fame continued to spread. Celebrated opera houses engaged her for guest performances and only one year later brought her as one of the permanent members of its Festspiel ensemble; the same year saw her fill a brilliant engagement at the London Covent Garden season. But she made the greatest success of her early career at the May festival plays in Cologne, 1901. She was the center of attention and well can one understand the regret which the Cologne opera goers felt when they found out Hamburg had robbed them of the artist.

What strikes one first of all when hearing Ottilie Metzger is the timbre of her vocal organ, a pronounced contralto of that rarely heard but so highly valued, deep, sonorous, organ-like character. This character the voice preserves throughout its entire range from below C up to her highest pitch. In the lower register the voice is particularly effective, striking in volume is this voice, which full of vitality and sensuous warmth in the middle register is crowned by radiant, strong and firm top notes.

The technical culture of the Metzger voice has been brought to the acme of perfection and permits the artist to use her organ in regard to expression as the willing instrument of her emotions and her vivacious temperament. Ottilie Metzger may count herself also a possessor of intellect, and that explains the real significance of her work. Hers is a vivacious, extremely creative mind, reflecting the most intimate musical and dramatic sensations; a mind to which all styles and types of operatic roles in all their characteristic peculiarities reveal themselves, enabling her to reproduce them freed from the traditional fetters as new and original creations.

The Krüger Club members gave a delightful program at their meeting Monday evening, June 28. Excellent training by their Director, Mr. Krüger, proves his instructive ability, when such exacting numbers can be included in the evenings entertainment: Nocturne (Chopin), 2 Etudes (Burgmüller), Chester Butler; Son-

ate G major (Beethoven), Helen Auer, La Fileuse (Raff), Rustle of Spring (Sinding), Mary Martin; Valse G flat major (Chopin), Eva Mehegan; Nocturne B flat minor (Chopin), Mabel Filmer; Serenade F major (Backer-Groendahl), Mary Fischer.

ORPHEUM.

The Orpheum announces for next week one of the best and most novel bills in its history. Six of the acts will be new and the entire bill will be of extraordinary excellence. Miss Orford will introduce her marvelous elephants. It is difficult to convey an accurate idea of their performance. To see the two immense animals each weighing about three and a half tons and a baby elephant going through a variety of wonderful feats is a sight well worth beholding. They also are pantomimists and enact a little play of domestic life—the family supper, baby's bedtime, concluding with the rescue of Miss Orford from the upper window of a burning house. Pat Rooney and Marion Bent will present a diverting bit called "At the News Stand," which bristles with wit and humor. Rooney is one of the best dancers before the public and also a capital comedian. His partner, pretty Marion Bent, is a lively and engaging actress who also excels in song and dance.

Lamberti, the master musician who plays upon the violin, cello and piano, has evolved a distinct and unique method of displaying his genius. In different make-ups he portrays various composers playing their respective compositions and accurately depicting their mannerisms and peculiarities. Hal Davis, Inez Macaulay and their company will present an up-to-the-minute comedy by Archie Colby called "The Girl from Childs," which is remarkable for its originality and genuine humor. A sketch by Miss Elsie Janis, the distinguished star and authoress entitled "Three in One" will be an amusing feature and will serve to introduce Val Harris, Reta Boland and Lou Holtz, who are three personally developed proteges of Miss Janis. Ida O'Day, whose versatility has been abundantly demonstrated will introduce her original Songologue. When last seen here it was as the successful star of a pretty little play "A Bit of Old Chelsea." Now she is doing what in vaudeville parlance is styled a "single." For the second week of her engagement Irene Franklin, who is scoring one of the greatest hits the Orpheum has ever known will introduce new songs and impersonations. Theodore Bendix and his Symphony Players will conclude their engagements with this bill.

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MUSICAL ACTIVITIES IN LOS ANGELES AS THEY IMPRESS ONE FROM A DISTANCE

How the Metropolis of Southern California is Carrying Out Certain Musical Policies, and How These Policies Impress an Outsider as to the Feasibility of Their Eventual Success

By ALFRED METZGER

While the Pacific Coast Musical Review did not devote as much space to the musical activities of Los Angeles and Southern California during the past season as it has done during previous seasons it has not lost any interest in the splendid enterprises that always characterize the quicksilver-like effervescence that is so noticeable in the spirit of the Southland. The fact is the attention of the editor of this paper has been so persistently riveted on the musical evolution that is in progress in San Francisco on account of the prospective world's exposition that it was impossible to give any personal attention to matters outside the metropolitan area of San Francisco. Nevertheless, we have followed musical history in Los Angeles very closely, and just to show our continued regard for the big-hearted people that make up the population of the great Southern communities, we shall devote the major part of this issue of the paper to a discussion of those musi-

cated one's self in the eyes of one's fellowmen. And yet when the task is finally accomplished, and the exceptional few are ready to pay tribute to excellent services well rendered, there remains the satisfaction that you have accomplished a man's work in behalf of your art, and this is to the truly ambitious a greater reward than mere financial or personal gratification. Harley Hamilton has every reason to be satisfied with his work. When he came to Los Angeles there was no symphony orchestra, and no particular musical taste. When he laid down the baton there was a splendid organization of players, an array of standard works impressively rendered, a wonderful advance in musical taste and atmosphere, and a large number of musicians well skilled in the performance of classic compositions. Here is something to be really proud of, and we take off our hat to Mr. Hamilton in recognition of his invaluable services rendered to Southern California and indirectly to the entire Pacific Coast. We sincerely hope that the musical portion of the community in which he was active, will never forget the great work accomplished by Mr. Hamilton. This paper will never miss an opportunity to recall it to the memory of its readers when the occasion justifies doing so.

Harley Hamilton's Successor.

A musical journal is only too frequently the target for uncomplimentary remarks, and as long as individual opinions are at variance with one another so long will motives be impugned and unselfish services be misunderstood. There is, however, one big policy of this paper that has never been misunderstood, and that is the interest we take at all times in the welfare and in the recognition of our California musicians. We never leave an opportunity unemployed to call attention to the necessity of recognizing valuable services on the part of deserving musicians who reside in this State. And we have always insisted upon engaging the services of a resident musician in positions of responsibility in preference to an outsider, provided the resident musician is of equal excellence and of equal standing in his profession. Our objection to Henry Hadley as symphony leader in San Francisco has never been a personal matter—the opinion of many people notwithstanding. We have objected to Mr. Hadley's receiving \$10,000 for a few months' work, because we have musicians in San Francisco who could fill the position for much less money in a much more satisfactory manner. But even though we had musicians in San Francisco who could fill the position just as well as Mr. Hadley and for the same amount of money, we still would object to Mr. Hadley—an unknown outsider—being preferred to our own people. And so we are glad that the Board of Directors of the Los Angeles Symphony Orchestra has engaged a resident musician of California to fill the vacancy left by Mr. Hamilton.

There are a number of people in Los Angeles, like there are in San Francisco, who entertain the queer notions that in order to be a competent orchestral leader a man must hail from abroad or from the East, or at least must be known by way of an international reputation. The Pacific Coast Musical Review a year or so ago recommended to the Board of Governors of the San Francisco Orchestra to secure the services of Giorgio Polacco, who directed opera in San Francisco several years ago, and who was, to our way of thinking, a born orchestral leader. We said at the time that if the Board of Governors did not quickly make a proposition to Mr. Polacco that gentleman would surely be outside their reach in another year or so. Our prophecy has been fulfilled. After a season of brilliant success as leader of the Metropolitan Grand Opera House, New York, Mr. Polacco has just scored an unquestionable triumph at Covent Garden, London, and we shall publish the enthusiastic and unusually extensive opinions printed in every daily newspaper in England's metropolis by the pen of the leading musical authorities. We are afraid Mr. Polacco is already lost to San Francisco, and yet he may still have sufficient affection for the city that has been so kind to him as to lead a series of symphony concerts for \$10,000. We would really like to see him do it, just to show that a man does not need to have an international reputation to be a great orchestral leader—at least Mr. Polacco was not famous at the time we made the suggestion. And so it is possible that Los Angeles may have made a discovery in Adolf Tandler.

We met Mr. Tandler during his recent visit to San Francisco. He makes the impression of being an excellent musician and an orchestral leader. For if Mr. Tandler really accomplishes what he has set out to accomplish he will surprise the musical public of Los Angeles in no small degree. He has fixed ideas as to what kind of musicians he wants in his orchestra. He desires to hear first what they can do before he en-

gages them. He wants first class material only. He wants first class team work—musicians who are willing to follow his beat and interpret his ideas. No matter what these ideas may be Mr. Tandler wants them read just as he rehearses them. Mr. Tandler has a very excellent understanding of rehearsal work. He wants to rehearse by groups—strings, brass, wood-wind, etc. And if the separate groups do not readily grasp his explanatory remarks and seem to be hesitant in securing proper intonation or phrasing, he will rehearse by stands (that is, individually) until he has remedied the obstruction. This is the way in which Fritz Scheel rehearsed and which brought such surprisingly excellent results. Mr. Tandler claims to have complete knowledge of all the instruments that constitute an orchestra and that he knows exactly how to attain certain results from these instruments—and if he possesses the knack to impart this knowledge to the players, then Los Angeles has discovered a great symphony leader. Of course, it is impossible to give an accurate opinion on the mere impressions gained from chatting with a man, but I certainly believe that there are people in Los Angeles today who undervalue the efficiency or merit of Adolf



HARLEY HAMILTON

Founder of the Los Angeles Symphony Orchestra Who Resigned at End of Season 1912-13

cal endeavors that are likely to have the greatest influence upon the musical future of the metropolitan area of Los Angeles.

The Los Angeles Symphony Situation.

By far the most important and the most far-reaching event of the year, in so far as it appertains to music, was the resignation of Harley Hamilton as the leader of the Los Angeles Symphony Orchestra and the subsequent appointment of Adolf Tandler for the exceedingly responsible and influential position. The Pacific Coast Musical Review has so often referred to Harley Hamilton's immense influence for good in the musical life of our sister metropolis that we do not consider it worth while to again go into the history of the trials and tribulations that beset Mr. Hamilton in the beginning of his tedious labors and his often unrecognized endeavors to give the city of his adoption that higher standard of musical performances which its rapidly increasing population necessitated. Suffice it to say that Harley Hamilton has done for Los Angeles in a musical executive way what few people have ever done for their communities, for financial and even physical sacrifices were made by him just to work in the interests of the best in music. Truly unselfish labors in behalf of the finest ethics of the art are never remunerative in a material sense, and reap so often the harvest of ingratitude, that an unusually unselfish and big-hearted nature is required to take up a task so little likely to ele-



L. E. BEHYMER

The Successful Manager of the Los Angeles Symphony Orchestra Who Resigned at End of Season 1912-13

Tandler. He possesses individuality of interpretation, knowledge of the classics and experience as orchestral or ensemble leader. He has all the qualifications to become a satisfactory symphony leader, and unless his leaning toward rhythmic exhilaration exhibited at the Brahms Quintet Concert has become a fixed habit, that might disturb a certain musical conservatism necessary for symphony conducting, Mr. Tandler will prove the surprise of the Los Angeles musical season.

The Symphony Manager.

Unless the business management of a symphony orchestra is as efficient as the artistic management there is sooner or later going to be a friction that may have disastrous results—provided one or the other of the managers is sufficiently headstrong and influential to suppress the weaker and less competent of the two. L. E. Behymer has proved to be an unusually successful manager of the Los Angeles Symphony Orchestra, and no better evidence of the truth of this assertion could be quoted than the fact that no deficit worth mentioning was ever necessary to pay. Now, if a manager brings a symphony orchestra through the stress and storms of over twenty years' duration, he has surely made a success in his work, and to make a change after all these years will prove a lack of judgment that will not turn out well in the end—and we speak now from twenty years' experience as a newspaper writer. Besides, after a man has devoted the best years of his life to an enterprise, and has sacrificed money as well

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MUSICAL ACTIVITIES IN LOS ANGELES.

By ALFRED METZGER.

(Continued from Page 1.)

as time to assist the cause, and when, finally, after his sacrifices he has assisted in putting the enterprise upon a paying basis, it is rather a unique display of ingratitude and lack of appreciation to replace him with some one inexperienced in the work and not entitled to the recognition of leading citizens—at least not so entitled until he has proven himself competent. Of course we do not know whether someone has already been appointed in Mr. Behymer's place. We only know that Mr. Behymer has resigned at the same time Mr. Hamilton has, but this resignation was really only a matter of form, as we understand that the whole Board of Directors resigned and naturally everyone else with it. In other words the old association is a thing of the past and a new association has been formed.

Whenever there is a change of policy in a local musical enterprise there are many applications for positions of trust. And so we presume that Mr. Behymer's position has been in demand. Possibly he has not made any stringent efforts to retain it. But for the good of the Los Angeles Symphony Orchestra we trust that Mr. Behymer will be retained in the position, although we know that this paper's opinion has possibly no weight with the Board of Directors, as is the case in San Francisco, where the artistic side seems to be entirely ignored and the social and personal side seems to be put strongly in the foreground. But we want to go on record as emphatically prophesying that without Mr. Behymer's personal interest in the Los Angeles Orchestra it will encounter difficulties which are now not thought of. Among these difficulties will be the securing of great soloists and the handling of the publicity campaign. New people usually make all kinds of promises to secure a certain position, but hardly ever are these promises fulfilled. If the Los Angeles Symphony Orchestra should have decided to engage an untried manager, they will find that it is one thing to make promises, but a much different thing to keep or fulfill them. It is a good thing that Mr. Behymer is a liberal, open-hearted and easily-forgiving gentleman who will work for his home orchestra when his services are required, and who will never oppose a man employed in a local enterprise as long as he is attending to his own business, but he also is one of those aggressive fighters who would never forgive anyone who was trying to use the symphony society as an excuse to unfairly oppose the private interests of any individual enterprise established for years in his community. And the Pacific Musical Review's sentiments coincide with those of Mr. Behymer in every way, for they are the sentiments of justice and fair play.

The People's Orchestra.

There exists a certain spirit of competition in all phases of commercial or artistic life in America that may have an excuse for existing, but that is a greater enemy of actual, serious artistic progress in this country than all the other evils put together. Those responsible for the creation of this spirit of competition find bushels of excuses for their action, and succeed in bringing lots of people to their way of thinking—even some representative people endowed with musical culture. But as long as the underlying cause for this spirit of competition is an unworthy one—as long as the intention to be helpful to public welfare is only a pretense and the propelling force behind this creation of antagonistic competitive forces in the arena of musical endeavor is merely a disguise for personal spite and personal aggrandizement as well as commercial self-adulation, then a movement, apparently started for the public's benefit, will eventually die of starvation. In a city like Los Angeles there is only room for one symphony orchestra. The talk that the general public wants cheap concerts and would simply flock to these concerts if it was given an opportunity is all tommy-rot. There does not yet exist among the public in general such an eagerness to listen to the classics. We believe that if the backers of the People's Orchestra were really sincere in their purpose to give the public symphony concerts at low prices they would have tried to secure an understanding with the new Board of Directors of the Symphony Orchestra to reserve a certain number of seats for people unable to pay high prices for symphony concerts. By combining the two elements the financial success of the symphony concerts would have been assured and the continued prosperity of the organization would have gradually brought symphony concerts more and more within the reach of the masses.

Such an understanding might also have resulted in a series of public rehearsals which could have been attended by those willing to pay twenty-five cents only, and the ideas of those in favor of people's concerts would have been achieved. No doubt there are many people interested in this people's orchestra scheme who are very sincere and actually confident in the justice

of their cause, but we are certain they are misled by musical politicians who regard their personal advantages above the public welfare. They merely use the public as a means to advance their own interests. The Pacific Coast Musical Review has waited so long to comment on the situation in Southern California, because it did not want to be guilty of interfering in matters that were none of its concern, but since matters in the South have now definitely reached a point where it cannot be charged that this paper is trying to influence anyone from doing a certain thing, we have a right to comment on a situation that is not merely local but that may serve as an example to other communities. Some one may say that the People's Orchestra movement in San Francisco has proven so far a success, because three and four thousand people have attended. This is an entirely different movement from that in Los Angeles. Herman Perlet and the management of the Recreation League are not announcing regular series of concerts. They give a concert from time to time, and since the people like public concerts occasionally at small admission fees, a few such concerts a season may attract and benefit many people. Whether this People's Orchestra movement in San Francisco would be as great a success, and as desirable an addition to artistic life, if our regular symphony concerts were conducted under abler auspices is another question. As it stands, Mr. Perlet is as able, if not more so, an orchestral leader as Mr. Hadley, and many people who refuse to pay two dollars to attend the symphony concerts under Hadley gladly spend twenty-five cents to hear a delightful program under Perlet.

The situation in Los Angeles is different. The symphony orchestra down there is not supported by the society element to the tune of a \$30,000 guarantee a year. The People's concerts are not attended by three or four thousand people. It is, therefore, evident that two organizations can not sustain themselves independently of each with any final hopes for success. One of the two eventually will have to succumb. The question is, which shall it be? Shall it be the symphony orchestra which is now over twenty years old, and which is in the care of leading Los Angeles citizens of social and business standing? Or, shall it be a new organization, based upon the spirit of cheapness, both as regards admission price and remuneration paid to soloists, and which is controlled principally by a certain element of the music teachers? We are not asking these questions in any unfriendly sense. We are merely asking them for digestion among our Los Angeles readers, so that they can decide by themselves which of the two orchestras ought to be supported—for both cannot be supported. No doubt the next season will tell as to whether our comments on the situation were judiciously expressed or the result of lack of appreciation of the facts. When the proper time comes we shall return to this subject. In the meantime we want our San Francisco readers to ponder this question of regular and people's symphony orchestras and see whether they can come to any definite conclusion. We are afraid that our public is not yet ready to support symphony concerts adequately. No doubt they will be ready some day. But as long as money is needed from wealthy society people, why, we simply have to do the best we can under the circumstances. Experiments do no harm as long as they do not interfere with the eventual growth of musical culture. But if they threaten to interfere with musical progress they ought to be annihilated.

There is another phase to this people's orchestra question which needs thorough ventilation, and that is their efficiency as genuine public musical educators. The mistake is often made that in order to attract the public to concerts, programs of a popular musical character should be given. This is entirely erroneous. The ear of the average man or woman is always willing to listen to melody. Now there are many high class compositions that are exceedingly melodious, and if properly interpreted will undoubtedly attract the public's attention. Striking proof for this fact is the frequent use, and we may say desecration, of several classic works in the construction of so-called popular songs. Indeed, hardly any of the best selling popular songs are original. The majority are bodily stolen from the works of the masters. Mendelssohn's Spring Song, Rubinstein's Melody in F, Mendelssohn's Wedding March from the Midsummer Night's Dream Overture, the Berceuse from Jocelyn by Godard, and even parts of chamber music quartets have been used for purposes of musical vandalism. So it is not necessary to play popular music at concerts, when the real classics are generally the foundation of our so-called popular or "rag" melodies. But unless these people's concerts are conducted by a man who understands his business and who really can interpret them according to the highest artistic principles this talk about the public's education in good music becomes futile. Unless the public hears these works played correctly, the educational value is nil. By correct interpretation we mean accurate tempo, pronounced rhythm and artistic phrasing. To do this a born orchestral leader is necessary and under no circumstances should it be permitted that a man is set at the head of a people's orchestra simply because no one else can be secured, or because he may do it cheaper than anyone else. In certain sections of the Pacific Coast, there is a tendency to "boost" or "boom," without regard to actual artistic merit or thoroughness. Superficiality of execution will never serve as a public educator. It may go along temporarily as a passing fad, but as a permanent educational institution it can never be a success. Only thoroughness and the highest kind of efficiency can come out of a battle for existence with flying colors. The survival of the fittest is the only factor worth while considering in music as in any other educational or commercial phase of life.

J. J. Dougherty, a clever young violinist, who received his musical education under the supervision of Giulio Minetti, has recently become a member of the musicians' union. Mr. Dougherty has had considerable experience in ensemble playing as a member of the Minetti Orchestra and, being equally efficient as viola and violin player, he should be in constant demand.

L. E. BEHYMER PRESENTS VIEWS ON "1915."

Interesting Chat With California Impressario About
the Musical Possibilities of the Great
Exposition Year.

While in Los Angeles during the first week in July, the Editor of the Pacific Coast Musical Review had a very interesting interview with L. E. Behymer in which that energetic and wide-awake manager had many useful things to discuss. We are glad to publish here the most useful of the information gathered at that interview:

You have done me the honor to ask for a forecast or a personal opinion regarding the musical situation on the Pacific Coast during 1915, the probabilities of some of the musical offering for the Panama-Pacific Exposition and particularly the artists who will tour the Pacific Coast and especially the situation regarding Los Angeles and what its public may expect. This is a wholesale order requiring analytical research to be couched in small space, to be authoritative, while at the same time prophetic, and as the editor said, "It will take you but fifteen minutes." All of which the reader must take into consideration. Some of the first requirements of the people at the head of the musical section of the Panama-Pacific Exposition will be the "best in music is none too good for the Pacific Coast," and the Exposition at that time, while at the same time the serious and authoritative Pacific Coast musician should be given first opportunity, because it is not only to be a world exposition but it is expected to give every visitor from abroad an idea of the resources of the Pacific Coast and California musically, as well as otherwise.

What will the Pacific Coast have to offer in this direction? From the extreme north of Washington to Lower California practically every city of note on the Pacific Coast has today singing organizations capable of vying artistically with similar organizations throughout the United States and Europe, and all are preparing for a competitive trial for supremacy. Take the Ellis Club of Los Angeles, now over a quarter of a century in constant rehearsal; their work is known from one end of the country to the other. Our Lyric Club, under J. B. Poulin, and the Orpheus Club, under Joseph Dupuy, have shown splendid ability. These clubs are paralleled not only in San Francisco, Oakland, Sacramento, Portland and Seattle with creditable organizations, but are all preparing for one great combined vocal effort that will astonish not only the Western world but the critical musical visitor who expects nothing in a musical sense from the West. Attractive prizes are being offered in all departments to bring out the best competitors.

Last year in Nürnberg, where over 46,000 vocalists numbering over 122 singing bodies from Europe and America competed for the Kaiser prize, at the World's Sängerkongress, one found working shoulder to shoulder representatives of the Fiedla Männerchor of this city, the Germania Singing Society, and from every well known city west of Denver earnest musicians all endeavoring to persuade the world organization to come to Los Angeles in 1915. Personally, I found the American singer everywhere, and all boosting for the Pacific Coast. Mme. Schumann-Heink and Mme. Johanna Gadski were working just as zealously for Los Angeles as our own members and all of us forgot north, south, east or west, but one idea—to bring this organization and all of its competing bodies westward at that time. California won and Los Angeles in the place, and already the local German singing bodies have their committees selected, their officers elected and the work of organization and of entertainment is going on, successfully. This means that choral singing is to be represented in all its ramifications.

Let us take up the Symphony situation. One little letter from the Memphis Symphony organization asking for a representation, in which they state that we know them commercially, but they want us to know them artistically, means that most of the symphony endeavor in the United States will ask for a hearing at that time. San Francisco has prepared her way in completing her symphony organization under the directorship of Henry Hadley. Seattle and Portland, Denver and Salt Lake have their respective organizations. Los Angeles has had her symphony for 16 years and it will be continued on larger and broader lines. The New Philharmonic Orchestra makes its first trip West this year, paying the way for a return visit at that time. Modest Altschuler, of the Russian Symphony, writes for a hearing this year so that his time of returning will be in 1915.

While in Bayreuth last year Siegfried Wagner expressed a determination to come to the Coast at that time, either at the head of a symphony organization, conducting the works of his illustrious father in symphonic form or directing the music dramas so essential to the musical life of Germany and every musical country. The other symphony organizations of America have already applied for time not only to tour the Coast but to compete for the \$10,000 prize offered by the San Francisco Board of Music Control. We need not fear that this higher form of musical endeavor will not give to us both in Los Angeles as well as throughout the Coast the acme of symphonic form.

Why did the Chicago Grand Opera Company come West last season? To pave the way to annual tours and secure the right for the first representation during 1915, and they are today securing the best vocalists available so there will be no question of not only their artistic but financial success as well at that time. While in Paris last year Gabriel Astruc, who opened this season to the public his wonderful Champs Elysees Theatre, is planning to bring a better French Grand Opera Company to the Pacific Coast at that time, by way of Havana and the City of Mexico, than has been heard at either the Opera Comique or the Paris Grand Opera House in the last ten years. He has faith in America and particularly the Pacific Coast, where, as he said, they do things on a big scale, and understand what they do.

The Montreal French, Italian and English Grand Opera Company has already applied for time next February so they will have a right for a look-in operatically.

and several other organizations, including Beechman's opera and symphony organization, now touring Africa, have also laid their plans for a visit. What we may expect from the civic grand opera of New York, Mr. Hammerstein, the Metropolitan, and the Boston Grand Opera organizations remains to be seen. In addition to this our own musicians, enterprising citizens have secured through their magnificent offer of a \$10,000 prize, the rights to an American opera written by an American, such award to be made during August, 1914, the right to produce such an opera in this city for the first sixty performances in which it is to be heard in America, and already the American Grand Opera Company of Los Angeles has been incorporated and plans are being perfected for the carrying out on a stupendous scale of the work which our citizens demand. This one thing alone musically will serve to advertise Los Angeles as a musical center more than all other things put together.

Look at the roster of artists coming westward this year; they include such names in the Philharmonic Course as Mm. Geraldine Farrar, Nellie Melba, Mme. Ernestine Schumann-Heink, Mme. Alda, Yvonne de Treville, Clara Butt, Emilio de Gogorza, Kennerly Rumford, Putnam Griswold, Charles W. Clark, Clarence Whitehill, the Flonzaley Quartet, Fritz Kreisler, Kathleen Parlow, Mischa Elman, Frances McMillan, Harold Bauer, Fannie Bloomfield-Zeisler, Teresa Carreno, Josef Hofmann, Ignace Paderewski, John McCormack, Wilhelm Bachaus, Jan Kubelik, Jean Gerardy, Gabriel Ysaye, Gutia Casini, Frank LaForge, and others. Why are they so anxious to visit us this season? Few vocalists or instrumentalists appear two successive years in the same locality, and as all wish to come in 1915 they are trying the route in 1913 so they will have a right to be considered among the desirables, the big year in the West. In addition to these Julia Culp, Mme. Johanna Gadsch, Maud Powell, Lillian Blauvelt, Lillian Nordica, Katherine Goodson, Alice Neilson, the Barere Ensemble, Maggie Tayte, Slezak, and Alma Gluck, Alessandro Bonci, Mme. Gerville-Reache, and dozens of others expect to be added to the galaxy of stars anxious to prove their worth as a drawing card and compete in the field of artistry on the Pacific Coast when all the world has its eyes upon us—musically and commercially speaking.

Already applications are flowing in to the Panama-Pacific Exposition management from John Philip Sousa, Arthur Pryor, the U. S. Marine Band, Emanuel's Band and Orchestra, Creatore and his splendid body of musicians, Channing Ellery, Henry Ohlmeyer, and every representative band organization throughout this country, and most of them are being given consideration because this is a phase of music that must be taken care of. Our public schools, already known world-wide for the efficiency of teachers as well as results obtained from the pupils, are forming their choral organizations, bands and orchestra, ready to give testimony to the right of the Pacific Coast to be called musical. Every school, whether in the cities or the suburbs, have music included in their curriculum, and the music festivals of two and three years ago testify to the efficiency of the Los Angeles product. These are to be made a feature at this time.

The Play Ground Associations are arranging for their musical endeavor and their pageants to fill their nook and corner in the artistic life. The Talking Machine Companies and those who are putting out records, pianolas and similar instruments will no doubt apply for exhibits that will startle the world in their completeness. Practically every well known piano and organ firm in this country will take space to show the magnitude this line of business has assumed, and there will be not only a sufficient presentation of the ramifications of the musical life and its interests in this great land shown on the Pacific Coast at that time to substantiate John C. Freund's recent statement that six hundred millions of dollars are annually spent in America in the various ramifications of the musical life, which certainly gives us a right to be known as musical as well as commercial America. Los Angeles will do its share in competition demonstration, and we can only ask our citizens to give a little time and thought between now and January 1, 1915, toward this particular line of work which, silently in many respects, but sturdily, has gone forward until we can well claim that we have a united, harmonious, musical Los Angeles. A great detective once said: "Show me a city with music in its homes, music in its schools, and music in its parks, and I will show you a city with a minimum of crime."

ENID BRANDT SCORES BRILLIANT LONDON SUCCESS.

San Francisco Pianiste Receives Unqualified Praise From Leading Critics and Public Revals Enthusiasm by Prolonged Applause and Ovations.

Miss Enid Brandt made her London debut on June 18th at Bechstein Hall before a large and distinguished audience. From the first number until the close of the program she was greeted with the greatest enthusiasm, receiving twelve recalls and responding to three encores. Many noted musicians attended the concert, and showed great interest in the young American. Mme. Emmy Destinn, prima donna at Covent Garden this season, extended the courtesy of a seat in her private box on several occasions, one of them being when she impersonated the principal role in Mme. Butterfly. Miss Brandt was accompanied by Mme. Matfield of the Metropolitan Opera House of New York, who is also evincing the keenest interest in Miss Brandt. Mme. Destinn sent Miss Brandt an exquisite floral offering on the occasion of her debut. The successful young California artist has been elected an honorary member of the Three Arts Club. We are glad to publish the following extracts from several of the principal newspapers of London:

Morning Post.—Miss Enid Brandt, who made a first appearance in England at Bechstein Hall, is a young pianist of promise. That she has studied hard and in-

telligently is evident in all she does, thus her technique is excellent, and when it is added that she possesses a delicate and fluent touch, enough has been said to show her endowed with many of the qualities essential to the pianist. Yesterday she attacked the Brahms Sonata in F minor with a very fair degree of success, playing the Andante with notable smoothness though perhaps a little overweighted in the difficult strenuous finale. There was much to praise in her performance of Mendelssohn's Variations Serieuses. An Elegy by Algonmon Ashton and two Liszt pieces closed the program.

Daily Graphic.—Miss Enid Brandt, a clever young pianist, who has been warmly received by the Berlin Press, made her first appearance in this country at Bechstein Hall yesterday afternoon. The excellent opinions which she has won in the most critical of all cities will probably be equalled by those she seems to have every prospect of eliciting over here. Miss Brandt has a personality and an appearance very much in her favor, which give her performance an undeniable charm, and she is full of talent and enthusiasm for her art; her touch is light and graceful, her phrasing excellent, and she is manifestly well equipped for a successful career.

The Globe.—Facility in playing lyrical passages sweetly and gracefully, is the most valuable asset possessed by Miss Enid Brandt, a young American pianist, who made her first appearance in England at Bechstein Hall yesterday afternoon. She has a light touch, and her tone is pure and free from the hardness that comes from too much muscular energy. In the lighter sections of the Brahms Sonata she alternated cleverly between tenderness and vivacity, and so attuned to a certain amount of authority in her playing of the Finale. There was a good deal of charm, too, in her playing of Mendelssohn's Variations Serieuses, the fugato section and the Variation in the major key sounding particularly clear and attractive. Later Miss Brandt showed an enviable insight into the less absorbing side of Chopin's music, and she finished an eminently pleasant recital with examples of Liszt and Algonmon Ashton.

The Referee.—Miss Enid Brandt is a young pianist who should acquire an esteemed position. The neatness of her playing was particularly in evidence in Mendelssohn's Variations Serieuses.

Musical Standard, June 28, 1913.—Miss Enid Brandt made her first appearance in England at Bechstein Hall on June 18th and went through a long, tiring program with ease and confidence. Of her rendering of Brahms' F minor Sonata we can speak with unqualified praise. She is evidently much in sympathy with this composer and shows a certain amount of original thought combined with powerful technic.

Janish Chronicle, June 27, 1913.—In the afternoon at Bechstein Hall Miss Enid Brandt made her London debut in a well varied program. Miss Brandt displayed a slight tendency to ignore conventions of rhythm and accents in Brahms' Sonata in F minor, but this is clearly a matter of inexperience, for her interpretations of pieces by Liszt, Mendelssohn and Chopin were characterized by neatness and finish.

Other similar comments were published in the London Times, Standard and Daily Chronicle, the latter pronouncing her the gifted young pianist who gave a successful recital and printing her portrait. Miss Brandt has been congratulated upon her fine notices on all sides, as it is known very rarely that a debutante wins so quick an acknowledgement at first appearance. The young lady will undoubtedly have an opportunity to show her ability with orchestra this winter, as she has made that line of work her specialty. In this connection we want to again call attention to the fact that Miss Brandt's pianistic education was exclusively in the care of her mother, Mrs. Noah Brandt. In view of the unanimous praise of her technic, touch, phrasing, etc., it is a source of satisfaction to record that a San Francisco teacher has accomplished this extremely satisfactory result.

WARREN D. ALLEN MAKES A CORRECTION.

Clears Up a Misunderstanding That Might Arise From the Publication of His Plans in Last Week's Musical Review.

We take pleasure in publishing the following communication from Warren D. Allen in reference to an announcement made in last week's Musical Review:

Berkeley, July 20, 1913.

Mr. Alfred Metzger,
Editor Pacific Coast Musical Review.
My Dear Mr. Metzger:

In yesterday's issue of the Review I read a very complimentary announcement of our plans for next year at the College of the Pacific, for which I thank you. There are, however, three statements in the article that I must beg leave to correct, before any misunderstanding arises in people's minds. In the first place, the Conservatory of the Pacific is not "the first educational institution to offer a two years' course for supervisors of music." To say that it is the first school in this section of the Coast at any rate to offer a course of that length would be much nearer the truth, but to claim absolute priority would be absurd.

In the second place, I am NOT to have charge of that department, as the article stated, nor am I to "co-operate with Mr. W. J. McCoy in the theoretical department." The courses for music supervisors will be in charge of Mrs. Allen, who, having had training for this work as a supervisor of music in Eastern schools, and as a teacher of teachers in the Iowa State Teachers' College, and Summer Session of the University of California, is expertly fitted for this work. Mr. McCoy will, as formerly, have full charge of the classes in theory, composition and music history, and his work in theory will form an important feature of the Course in public school music.

Of course, I shall co-operate with him in a general way, as with every other teacher on the faculty, but

please make it plain that I do no teaching in his department. According to your article I will, in addition to my executive duties as director of the conservatory, have to teach everything except voice and violin. I would have to be a "superhuman" to assume all the duties you assign me. My work as a teacher will be devoted to my instrumental pupils, and with my work as director of the chorus, and the class in appreciation of music, will be sufficient.

Please understand that I write this in no criticism of your well-meant article. I merely want to see that the facts are plainly stated, and that Mrs. Allen and Mr. McCoy get full credit for their own work.

Very truly yours,

WARREN D. ALLEN.

GILBERT & SULLIVAN REVIVALS AT TIVOLI.

An Excellent Production of The Mikado In Progress This Week and The Pirates of Penzance to Begin Next Monday Evening.

By ALFRED METZGER.

Anyone genuinely interested in the best of music can not afford to miss the exquisite revivals of the famous Gilbert & Sullivan operas now in progress at the Tivoli Opera House. The writer has witnessed a great many excellent presentations of high class comic operas, but he has yet to see superior interpretations of almost classic light operatic dimensions to those now being given at the Eddy street playhouse. In matters of scenic embellishments, tasteful costuming, and, in fact, in anything appertaining to the picturesque part of stage craft, we have never witnessed anything that can surpass the Gilbert & Sullivan opera revivals at the Tivoli. Iolanthe and Pinafore were examples of what real comic opera ought to be, and now The Mikado is another illustration of the fact that adequate talent and effective management can do a great deal to revive that spirit of excellence in comic opera productions which almost seems to have been lost in recent years. Anyone who does not find sufficient time or interest to witness the performance of The Mikado at the Tivoli simply does not care for good music properly interpreted, and it is gratifying to note that large audiences attend regularly these performances. It is at least a sign that good taste for theatrical performances is not altogether stagnant in this city.

The performance of The Mikado is noteworthy for its completeness of scenic details as well as the conscientiousness displayed by the performers. Robert G. Pitkin, in the role of the Mikado, is doing his best work for the season so far. He has constantly improved of late. He enunciates with distinction and emphasizes the humorous vein in his lines with adequate accentuation. He also sings the music with good taste and in good voice. There are still occasions when he falls into the declamatory style of singing instead of sticking to the fine melodies written by Sullivan, but he no doubt will obliterate this trifling defect gradually. John R. Phillips is unfortunately afflicted with a severe attack of gripe or throat trouble and is therefore unable to do himself that justice which his unquestionable ability would otherwise secure for him. Teddy Webb as Ko-Ko is a very droll personification of the Lord High Executioner. He sings his topical verses with much vim and never fails to extract salvos of applause and volumes of laughter from his delighted auditors. Charles E. Gallagher as Pooh-Bah has ample opportunity to display the splendid vibrancy of his voice and the exquisite artistry of his histrionic ability with telling effect. Henry Santrey as Pish-Tush is also happily cast. He sings and acts the part with fine discrimination and impressive conviction. Rene Vivienne as Yum-Yum adds another artistic triumph to her already long series of conquests. Her voice comes splendidly to the fore and her acting is excellently well emphasized in this role. She looks charmingly and indeed is one of the great features of the production.

Myrtle Dingwall made her initial appearance at the Tivoli in the small but grateful role of Pitti-Sing last Monday evening. Her pleasing voice and graceful stage manners were prominently displayed, and she may well claim to have made a genuine success. Marie Sherwood as Peep-Bo also gave a good account of herself. Sarah Edwards was strikingly effective in the part of Katisha. Her rich, warm contralto voice was heard to excellent advantage and her intense dramatic temperament was frequently displayed with effective intensity. She played the part with dignity as well as artistic taste. The chorus sang the music with vim and accuracy and the ensemble was as usual very gratifying. The Mikado will be given today and tomorrow afternoon and evening. Beginning on Monday evening the Tivoli will stage its fourth Gilbert & Sullivan revival, "The Pirates of Penzance"—as usual the original text will be followed, and under the able direction of Edward P. Temple, we may expect a fine production and performance. The cast will be in good hands. Teddy Webb will be the Major General; Charles Gallagher, the Pirate King; Henry Santrey, Samuel; John Phillips, Frederick; Robert Pitkin, Sergeant of Police; Rena Vivienne, Mabel; and Sarah Edwards, Ruth. "The Pirates" is in the brightest Gilbert & Sullivan strain.

L. E. Behymer, the distinguished Los Angeles impressario, was in San Francisco last Monday to meet his daughter, Miss Elsie Behymer, who reached here on her way home from Germany and France, where she finished her linguistic education. Miss Behymer was abroad for one year, and left with Madame Schumann-Heink, whose guest she was at the Bayreuth Wagner Festival. She was also continuously entertained by a number of other distinguished artists, among whom may be cited Madame Gadsch in Berlin, Mischa Elman and his family in London, Mary Garden and the Von Warlich in Paris. In London Miss Behymer was also entertained by the de Grassis, Oscar Seagle, a famous singing teacher, Mme. Dalliba and Hughes Massie. Mrs. L. E. Behymer has been very sick lately and is just able to be about again.

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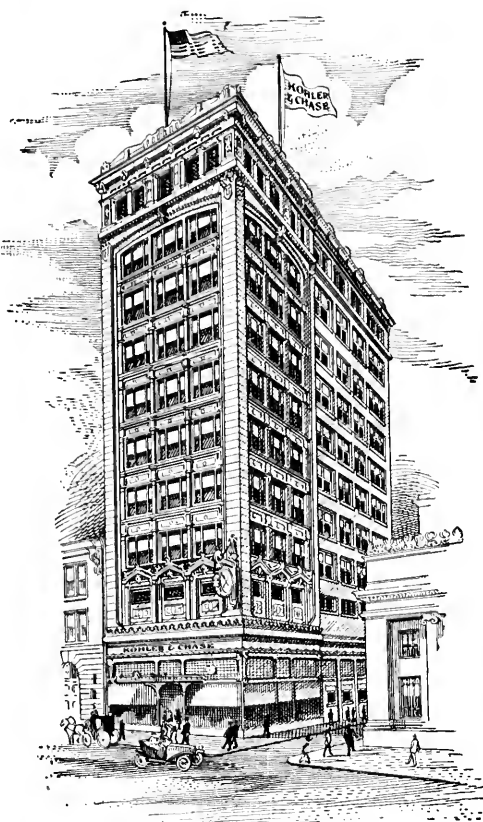


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Francis Walker, music editor of the *Spokane Review* of Spokane, Wash., is spending the summer in San Francisco and was an interested spectator at the recent third annual convention of the Music Teachers' Association of California. Mr. Walker writes weekly letters to his paper that are full of interest and are written in excellent style. In addition to his newspaper work Mr. Walker has written a book entitled "Letters of a Baritone," which was published by Scribner's of New York and Heinemann of London, and which has met with splendid success. Mr. Walker made an international reputation as a baritone and is now one of the directors of the Spokane School of Music.

Dr. H. J. Stewart gave an organ recital at the University of California on Thursday evening, July 17th. He was assisted by Mrs. Carrie Brown Dexter, soprano. The following excellent program was interpreted with that musicianship which always forms a delightful feature of Dr. Stewart's work: Sonata in G minor, Op. 40 (Rene L. Becker); Aria, "On, Mighty Peus," ("Creation") (Hayden), Mrs. Carrie Brown Dexter; Intermezzo in C, from the Wedding Suite, Op. 120 (Oliver King); Cantilena Pastorale, in A minor (Grisson); Processional March in A, from the Music Drama, "Montezuma" (Stewart); Solo, "Once in Royal David's City," from the Oratorio "The Nativity" (Stewart), Mrs. Carrie Brown Dexter; (a) Canonetta, in A minor, (b) Solemn March in E minor (Arthur Foote), Dedicated to H. J. Stewart; Allegro in G minor (Lefebure-Wely).

Miss Helen Colburn Heath is spending her summer vacation in Stockton. Miss Heath is only able to take one week's rest this year as she is kept very busy during the summer. She will sing at Hearst Hall for the University of California Music Department this evening, (Saturday, July 26th), her program to consist of nine songs by Franz, Schumann, Wolf and Brahms.

Mr. and Mrs. Giulio Minetti are spending the summer at their beautifully situated and exceedingly comfortable summer home near San Anselmo. Being exceedingly kind and attentive hosts they seek the company of friends during week-ends and their hospitality is the cause of much enjoyment and happiness among their large circle of friends and admirers. This ideal California summer home is located on the top of a hill, five hundred feet above sea level, from which one can obtain a magnificent view of the surrounding country and the Bay of San Francisco. Mr. Minetti comes to the city several times a week to attend to his lessons and finds the experience a most enjoyable one.

We are in receipt of a very interesting and enlightening series of programs compiled by that great piano virtuoso Ossip Gabrilowitsch and entitled: "The Evolution of the Piano Concerto from J. S. Bach up to the Present Time." The programs are supplemented with a series of press comments on the work of Mr. Gabrilowitsch and the programs form an exceedingly valuable collection of pianistic literature for purposes of chronological repertoire study.

F. W. Blanchard of Los Angeles was one of the visiting guests from the Southland at the third annual convention of the Music Teachers' Association of California. He was accompanied by Mrs. Blanchard and made the San Francisco trip as part of his vacation which he spent in the Yosemite and other beauty spots of the Sierras.

CHRISTINE MILLER WITH THE CINCINNATI ORCHESTRA.

As soloist with the Cincinnati Orchestra, under Dr. Kunwald, Christine Miller had a very flattering success at Dayton, Ohio, early in the season. This popular American contralto's work was no less attractive and no less enthusiastically received than was Dr. Kunwald and his orchestra. Press comments follow:

"Miss Christine Miller was the soloist of the evening and the attractive young contralto was received with instant favor. Possessed of a voice warm and sympathetic, temperament and personal magnetism, Miss Miller has taken a very definite place in the musical life of the country and is much in the public eye. Her voice is not so big as many concert contraltos who are favorites of the day, but her renditions are artistic in the extreme. She offered 'Die Lorelei' (Liszt) and the aria, 'O Don Fatale' from Verdi's 'Don Carlos.' Both were sombre, calling into play Miss Miller's dramatic possibilities, and her reception was warmly appreciative. In response to the only encore given during the evening Miss Miller sang the Romance from 'Faust.'—The Dayton Journal.

"Miss Christine Miller, one of the most eminent of America's younger singers, was the soloist at this inaugural concert. Miss Miller is a contralto whose well modulated tones combined with the deeply sympathetic understanding and personal charm of the singer proclaim her at all times an artist of high attainments."—The Herald.

"Miss Christine Miller was heard for the first time by a Dayton audience and her pleasing contralto voice was heard to much advantage in the selections chosen, and she gave the only encore of the evening in 'Marguerite.' Miss Miller is a charming young singer and she made a distinctly favorable impression upon her hearers with the feeling manner in which her interpretations were given, and her numbers were among the most enjoyable features of the evening."—Daily News.

The last of the series of organ recitals under the auspices of the American Guild of organists took place last Sunday, July 13, in Oakland. Warren D. Allen, organist of the First Presbyterian Church of Berkeley, and of the Temple Sherrith Israel, San Francisco, opened the programme at 3 o'clock at the First Baptist Church, assisted by Esther Hunk Allen, contralto, with the following numbers: Prelude to act III, "Die Meistersinger" (Wagner), Fugue in C major (Buxtehude), Benedictus (Max Reger), Nuptial March (Guilmant), Gloria edictus (Max Reger), Prelude in B minor (J. S. Bach), To a Wild Rose; A. D. MDCCC (MacDowell), The Girl With the Flaxen Hair (Debussy), Rhapsodie Catalane (Joseph Bonnet).

Miss Enid Brandt

Pianist

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INTERESTING ACTIVITIES IN THE MUSIC TRADE CIRCLES OF CALIFORNIA.

The Pacific Coast Musical Review's Monthly Record of Doings Among the Prominent Music Dealers Who Control the Music Trade of the Pacific Coast.

The music trade department published in the Pacific Coast Musical Review about a month ago made such an excellent impression in music trade circles throughout the United States that we have been encouraged to continue the same every month. We know that many of our readers are interested in the music trade, and in case there are questions which they desire ventilated in this department, the columns are open to them. There may be various phases of music trade life which the teacher or student would like to have discussed and on which he would like to become enlightened. We invite, therefore, correspondence on subjects connected with the music trade in this territory.

George Q. Chase, of the firm of Kohler & Chase, recently returned from the East, where he was in the interests of his firm. Thomas Nunan, in the Examiner, published a very excellent interview with Mr. Chase immediately after his return and we take pleasure in quoting the same in full:

George Quincy Chase, vice-president and general manager of Kohler & Chase, has just returned from a two months' tour of the East. While on this tour, he made a very thorough investigation of the present-day conditions in piano manufacturing industry and he discussed with the leaders in all the Eastern cities the exhibition plans for the 1915 Fair. In response to questions about the things that he learned on his Eastern trip, he makes the following statements:

The piano manufacturing industry is undergoing a change which almost amounts to reorganization. The player piano is the cause of the upheaval. A few years ago, the player piano was in the hands of four or five concerns whose total output was but a small proportion of the piano business. To-day there are seventy makers of player piano actions in the United States, and at least twenty-five of these manufacturers are successfully making player pianos on a large scale, are fully protected by patents and are conducting a successful manufacturing business. No one or two concerns now have a monopoly on quality. Competition among the leading player manufacturers has become so keen that progress in the industry has been very rapid. The best instruments manufactured one year ago could not compare with the best modern instrument of to-day. The greatest improvements in player pianos have been along the lines of ease of pedaling, sensitiveness of control through the pedals, the smooth and noiseless operating of the mechanism, and the doing away with complicated mechanical expression devices.

But a short time ago, the entire player industry seemed to be striving to see how many expression devices, such as levers, rocking beams, sliding levers and so forth, they could crowd onto a player. The modern idea, however, is to control 85 per cent to 90 per cent of the expression through the medium of the pedals, the balance through the levers operated by hand. On the best of modern players to-day, the pedaling entails no appreciable physical effort. The pedals are necessary to control the expression, and with the new mechanism, the supplying of the air is done almost unconsciously. The old expression devices require extra air, extra pneumatics and a great deal more friction, which not only complicated the player mechanism, but caused hard pedaling. Some manufacturers still cling to the old idea, but their waning popularity is, I think, ample proof that they are on the wrong track.

Up to a year or so ago, player buyers, as a rule, bought the players without inquiring, to any great extent, into the quality or value of the piano in which the player was installed. Some of the player manufacturers who had advertised heavily took advantage of the situation to install their players in more or less inferior pianos, for which they asked and received high prices. To-day, however, the public and the up-to-date piano dealers of the country are demanding that the piano in which the player is installed must be of good quality and guaranteed to withstand the continuous use which many player pianos receive. This demand has made an important change in the industry, as it marked the beginning of the decline of some of the well-known player houses who were and are exceptionally weak in their piano lines. Other manufacturers with players of at least equal quality and pianos of far better quality are obtaining the advantage.

The old days of inflated prices for player pianos are gone forever. Two or three of the old-line player houses are still struggling to maintain exorbitant prices, but other manufacturers who are giving both quality and value are coming ahead so rapidly that it is only a question of time when they, too, will have to give value or be forced into the background. The day of getting \$600 to \$900 for player pianos sold on the reputation of the player alone is rapidly passing, and so far as the more progressive houses of the trade are concerned, it has already passed. The bulk of player pianos sold will be at prices ranging between \$400 and \$600, and only pianos of high reputation will command a higher price.

It is estimated, broadly speaking, that between 20 per cent and 25 per cent of the piano business is now in player pianos. The percentage in many houses like our own, who have made a specialty of the player piano business for years, runs in many instances as high as 40 per cent, and in a few instances up to 50 per cent of the total volume, and the percentage of player business is still on the increase. However, the business in medium-priced upright pianos without players, does not seem to have been greatly affected by the player; in fact, our house has made a noticeable gain in the number of these instruments sold. The sale of very high-priced uprights and the very low-priced uprights has been to some extent checked by the demand for player pianos. Nowadays, the person who wishes to buy a high-priced upright, in many instances, pays the same or a little more money and gets an instrument with

player mechanism. The case of the low-priced upright is different. It is being effected by the number of exchanged and second-hand pianos which the dealers are constantly taking in part payment for player pianos.

Another style of instrument that is making a wonderful gain in popularity is the small grand piano of five feet or less in length, which occupies scarcely more space in a room than an upright. The small baby grand has been going through a process of development in the last couple of years. One factory is now turning out a marvelous little grand, only four feet, eight inches in length. We expect, within thirty or sixty days, to put this grand on the market on the Pacific Coast at a price very little in excess of \$500. This will put a grand of fine quality within range of most buyers and practically all music students, and it eliminates absolutely the greatest objection to the old style grands—that they take up too much room.

This grand will also be put on the market with a player mechanism of the first quality and will be the first grand player piano to sell at a moderate price. The advent of this four-foot-eight-inch grand will mark an epoch in piano selling. Another important effect that the advent of the player piano has had on the business, has been the tendency to throw the retail piano business more and more into the hands of the larger institutions all over the country. Only the larger houses have the floor space to carry a complete line of pianos, a complete line of player pianos and a complete line of grands. Player pianos are now made in as many grades as regular pianos, and in order for any house to display a proper selection, it must carry player pianos of many different makes and grades, as well as different styles of cases and different woods. The up-to-date piano house is forced by the player situation to carry twice as large a stock as was necessary in the day before the player. Again, only the larger and stronger institutions are able to sell player pianos at the right price on the easy terms demanded by the public. The investment required to do a large business on installments is enormous.

One of the potent factors in promoting the popularity of the player has been the progress made in music cutting and in the arrangement of music for the player. Up to a comparatively short while ago, this business was in the hands of a couple of concerns whose product was crude compared to the latest music being turned out by several leading music-cutting firms. Nowadays the interpretation of eminent pianists are taken down by electricity as the pianist plays and the music is cut so as to reproduce the interpretation almost exactly. It is generally recognized today that music may be rendered artistically and satisfactorily on a modern player piano and that an extremely wide range is allowed for the expression of one's individuality in using a player.

Of course, there are not a great many players in the artistic class; many are yet merely mechanical, and many more, I regret to say, are unmechanical and unmusical as well. It is no simple matter to control pneumatics as they must be controlled in a successful player, and dozens of manufacturers who yet should be merely experimenting are turning out hundreds of players which are unreliable and inferior in every way. It is still necessary for a buyer to be extremely careful that one of these inferior players does not find its way into his home, as there is nothing which can give more trouble than an unsatisfactory player piano, except perhaps a defective aeroplane.

One fact that all in the business realize is that the player piano is a permanent institution. It fills a legitimate want of the people and is here to stay. The manufacturers who were prejudiced at first against the player are now rushing into the business pell-mell. There are not lacking those who claim that within ten years every piano sold will have a player built into it. Personally, I am not one of these, yet I am thankful that our house started at the very beginning of the player business to specialize on this branch of the industry, for it seems to me that in every way we are much further advanced than those who had not at once seen its possibilities.

On my trip I was constantly asked questions about the Panama Exposition, and I believe that if the manufacturers of the musical industry can enter their goods on a non-competitive basis this branch of the exposition will be the greatest that has ever been seen in America. Piano manufacturers contend that no jury can agree on the relative merits of the different tones, and almost all are therefore opposed to the competitive system. From Maine to Louisiana everybody is talking about coming to the fair, and if all get here in 1915, that hope to the bay cities will be taxed to the utmost to house them. The amount of publicity that the exposition has already received in the Eastern States seems to me to be remarkable. It certainly reflects credit on the management.

INTERESTING TRADE ITEMS.

Sherman, Clay & Co. are adding two more stories to their present building. It was originally intended to erect a ten-story Class A building on the site on which the Sherman, Clay & Co. Building now stands, but a city ordinance in force at that time prohibited that height and so it was necessary to restrict the building to eight stories. Since that time the business has increased to such an extent that it has become absolutely essential to add two more stories to the building, and the firm thought the summer months an adequate time to make the change. The contractor in charge of these changes is handling the work so skillfully that, notwithstanding the large amount of debris resulting from tearing down and reconstructing, it does not inconvenience patrons or employees. No dust or dirt is noticeable in the interior of the building, and even the sidewalk is singularly free from any obstruction.

Arnold Somlyo, New York representative and artist manager of the Baldwin Company, who has been a visitor in San Francisco during the last week or two, left for Portland last Tuesday on his way back East.

Before leaving the West he will visit the Yellowstone Park. Mr. Somlyo has enjoyed his visit immensely and met many people prominent in musical circles. Last Monday evening the employees of the Baldwin Company in San Francisco gave a banquet in honor of Mr. Somlyo at the Union League Club which was a very successful event. E. C. Wood, Pacific Coast manager for the Baldwin Company, was Mr. Somlyo's host throughout his visit here, and he surely acquitted himself most creditably of his task. Mr. Somlyo was accompanied by Mrs. Somlyo who shared his enthusiasm about the country.

George Hughes, of the Wiley B. Allen Company, attended the annual Convention of the National Piano Dealers' Association in Cleveland. Next year the Convention will be in New York and in 1915 it will be in San Francisco. The National Piano Manufacturers' Association has its annual convention at the same time and in the same place with the Piano Dealers' Association. During his trip East Mr. Hughes looked very carefully into the player piano situation and has gathered considerable valuable data that may be of interest to Musical Review readers. We have asked Mr. Hughes to prepare an article for us on the artistic side of the player piano. Being an excellent exponent on player piano music Mr. Hughes' statements will prove authentic as well as educational.

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Philip T. Clay and Fred. R. Sherman, of Sherman, Clay & Co., have recently returned from the East where they attended the annual Convention of the National Piano Dealers' Association in Cleveland, O., and spent several weeks in New York as the guests of the Aeolian Co. Mr. Clay was elected Vice President of the National Piano Dealers' Association which will bring him in line for the presidency in 1915 when the Convention will be in San Francisco. Both Mr. Clay and Mr. Sherman were the recipients of many social attentions and they were able to gather valuable information regarding the conditions of the music trade and its attitude toward the Panama-Pacific International Exposition, which information will be of value to our readers. We shall try to secure an interview with both Mr. Clay and Mr. Sherman to be published in connection with our monthly trade department.

H. J. Curtaz, who is in charge of the Pacific Coast branch of the Melville Clark Co., reports fine progress with his end of the business. He has furnished the San Francisco office very tastefully, and the various parlors arranged for demonstration purposes look very cozy and are splendidly adapted for the purposes for which they are intended.

Among the more important happenings in the music trade circles of San Francisco must be counted the re-opening of the Clark Wise & Co. headquarters. Mr. Wise has been in business in this city for several years, and, thanks to his energy and enterprise, he has gathered a very large clientele that is always glad to deal at his store. His many friends and well-wishers were very glad to hear of his re-entry into the musical arena and he and his associates have every reason to feel gratified with the effect created by the reopening of their store.

Geo. J. Birkel & Co. of Los Angeles have accepted the Aeolian line for that part of the State. During the last few years the Southern California Music Company handled this line which includes all the various kinds of pianolas, but owing to a fixed policy to endeavor to place the Aeolian line with Steinway dealers the change was recently made in Los Angeles. Mr. Birkel, the President of the Birkel Co., and Ed. Geissler, the manager, are two of the best known and most respected members of the piano trade in the United States and conduct the leading music house in Southern California. We are sure that no mistake has been made to entrust them with the fate of the Aeolian line, as they are thoroughly equipped both by sentiment and business principles to give this desirable line an adequate representation.

Kohler & Chase have recently added the Kranich & Bach pianos to their already large line of instruments. These pianos are particularly desirable as they represent some of the very best grade of pianos on the market. With the Kranich & Bach pianos goes the player pianos of the same name. In the interview preceding

this department Mr. Chase's views on the player situation are set forth in a very interesting and striking manner.

ORPHEUM.

Gus Edwards, who is notable for the development of clever youngsters, will introduce next week at the Orpheum his latest achievement which he appropriately styles "The Kid Kabaret." It is one of the most pretentious of vaudeville offerings and contains a cast of twenty juveniles with Eddie Cantor and Georgia Jessel at their head. It is a musical melange suggested by the present Cabaret craze. All the principals sing, dance and impersonate in a clever and entertaining manner, and their efforts as comedians are quite up to the best adult standard.

Miss Jane Connelly and her company invite you to join them in "A Strong Cup of Tea," a comedy of modern life by Erwin Connelly for those who have reached the age when a strong cup of tea does them a world of good. It will be served in the ornamental garden attached to the quaint little cottage where Betty makes her home, and Miss Connelly as Betty, Mr. Donald Fraser as "Billy" and Mr. Erwin Connelly as "Billy's" father invite the audience to join them. A delightful quarter of an hour's diversion of song, dance and story will be furnished by Fred Watson and Rena Santos. Mr. Watson and Miss Santee have been vaudeville associates for a long time, and are always popular owing to their ability and up-to-date methods.

Brent Hayes, who is deservedly classed as a banjo virtuoso, will play selections without accompaniment, conveying to the audience the idea that they are listening to two or three instruments. Mr. Hayes has achieved the difficult feat of having committed to memory one hundred and four selections, any of which he is prepared to play at instantaneous notice. Next week will be the third and most positively the last of the engagement of Miss Irene Franklin the American comedienne who is creating such an immense furore. She will sing entirely new songs.

ALCAZAR.

"Mrs. Dot," the Alcazar's offering next Monday night and throughout the week, will be another well-fitting vehicle for Bessie Barriscale, Forest Stanley, Howard Hickman and the regular company. Written by W. Somerset Maugham, the British playwright, it served Billie Burke as a starring medium during a season in New York and a year on tour, and this will be its first presentation at popular prices. Miss Barriscale's talents are admirably adapted to effective portrayal of the central figure in "Mrs. Dot." She has the role of the youthful, pretty and vivacious widow of an opulent London brewer, and when she finds that Gerald Halstone, a poor young fellow who has won her affection, is engaged to marry a girl unworthy of him she neither mopes nor seeks distraction, but systematically plans to win him for herself. How she manages to succeed without conveying dissatisfaction to anyone concerned makes delicious comedy.

KOHLER & CHASE MUSIC MATINEE.

The best evidence for the success of an artist is the result attained by his or her actual impression upon the public. That the soloist engaged for this week's Music Matinee, which will be given by Kohler & Chase Saturday afternoon, July 26, has appeared several times this season with brilliant success is ample evidence for the character of her ability. This favorite artist is none other but Mrs. Richard Rees, soprano, whose beautiful and charming voice will again be heard in several vocal compositions especially suited to her skillful accomplishments. Mrs. Rees belongs to those artists who are better liked the oftener they appear in public, and surely the large audience which will unquestionably attend this week's event, will be delighted to again welcome this popular singer.

There will be the usual carefully selected series of instrumental compositions which will be interpreted on the Knabe Player Piano and on the Pipe Organ. The program will be as follows: Rigoletto Paraphrase (Verdi-Liszt), Knabe Player Piano; Obstinat—A Resolve (H. de Fontenailles), Summer (Chaminade), Mrs. Rees, with Fischer Player Piano accompaniment; Valse Gentile Op. 7, No. 1 (Nevin), Berceuse, Op. 57 (Chopin), Knabe Player Piano; The Silver Ring (Chaminade), Song of the Soul (Breil), Mrs. Rees, with Fischer Player Piano accompaniment; Selection, Pipe Organ.

CORT THEATRE.

After playing in New York for over a year and a half in his new play by Augustus Thomas, "As a Man Thinks," John Mason will fill a fortnight's engagement at the Cort Theatre, starting Monday. With Mr. Mason will come his Thirty-ninth Street Theatre players, seen with the distinguished star during his remarkable metropolitan season, and the Messrs. Shubert promise every particle of the original scenic and costume display used in the New York production. Augustus Thomas wrote "As a Man Thinks" especially for John Mason, just as he wrote "The Witching Hour" for him; and the character of the gentle old Doctor Seelig in the new play is said to fit the magnetic genius and odd personal traits of the star better than any other stage character type he has interpreted.

John Mason's visit is as important theatrically as the coming of Forbes Robinson, or any stage celebrity of the highest class, for Mr. Mason, though only of middle age, is among the last of the renowned old school of American players. He is the best English speaker on the public platforms of the country, and it is educational as well as entertaining to hear him. Mason is young in years, but old in lesson. For years he toured the country in support of the sturdy actors of the legitimate, first visiting this city in Edwin Booth's Company; then he starred in "Friend Fritz," and did particularly fine work as leading male player in Mrs. Fiske in her productions of "Leah Kleschna" and "The New York Idea."



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SAN FRANCISCO, SATURDAY, AUGUST 2, 1913.

Price 10 Cents

HOW HADLEY CONDUCTED THE LEADING ORCHESTRAS IN THE EUROPEAN CENTERS

After Extravagant Announcements About Numerous Engagements in London, Berlin, Paris, Vienna, Munich, Prague and Other Cities, Hadley Returns to America With But One Concert of His Own Compositions in London to His Credit

By ALFRED METZGER

A short time ago there appeared in Musical America a half page advertisement of Mr. Hadley, the major part of which advertisement was occupied by a portrait of the composer, representing a very large head. The reading matter consisted of quotation from two weekly papers, and both quotations were very lukewarm in their enthusiasm. The names of the papers were The Referee and The Standard. It would be impossible to gather from these two notices that Henry Hadley is the future Wagner of America. However, one thing is certain, no daily papers were quoted, nor did we notice any quotations from any London daily papers appearing in a San Francisco paper so far, except in a recent issue of the Examiner, and that notice was not altogether complimentary. Our good friend Frank W. Healy, the manager of the San Francisco Orchestra, has not yet mailed us any glowing accounts quoted from Mr. Hadley's European press notices. Furthermore we have not read or heard anything of Mr. Hadley's triumphs in Germany, France, Italy, Austria, Russia and other great nations of the earth which he announced he would visit and where he would lead the established symphony orchestras. If he did lead any symphony orchestras everyone has kept it a deep and dark secret, for we can not find any record anywhere.

Musical America, which published that half page advertisement inserted by the great conductor-composer, has so far given him the most space. Prior to his departure for Europe that paper published an interview in which the illustrious descendant of all the greatest composers in the world emphatically asserted that San Francisco never really appreciated symphony music until he came here and showed us how to interpret the same. Surely this was a piece of news of great importance and containing facts which even we in San Francisco never knew before. And now in this issue of July 16th, the same paper publishes another interview from which we quote the following extracts just to show our impartiality in the matter:

"Some day these United States may have commercial reciprocity with Canada (and then, again they may not). But that is a question that need never concern Henry Hadley. That American composer and conductor, he it known, has been doing his utmost during the summer to bring about musical reciprocity between this country and Europe. The cables have already fired us with patriotism by their news that Londoners gave a hearty welcome to three of Mr. Hadley's works, 'In Bohemia,' 'The Four Seasons,' and a Symphonic Fantasia, as played by the London Symphony under the composer's baton. And now this musical pilgrim comes sailing home in state aboard the Imperator, with tales of the European musicians (It used to be scalps, but tales will serve the purpose—Ed.) whom he has met and novelties which he has brought back for his own San Francisco Symphony Orchestra" (Don't miss this "his own," if you please—Ed.)

"I returned the compliment to England for liking my compositions," explained the returning voyager, "by making Cyril Scott promise to send me the autograph score of his new Christmas Overture which is remarkably beautiful. * * * I also saw Sir Charles Villiers Stanford in London—he came to my concert—as active, hale and hearty as ever. I'm to do his Irish Rhapsodie in San Francisco."

"Over in Paris I picked up a number of things, some of which are entirely new to America, while the others I have not had a chance to present to our (Why not "my"—Ed.) public on the Coast. There is La Procession Nocturne by Henri Rabaud, a symphonic poem after Nicholas Lenau; a Suite Française by Roger Ducasse, and Debussy's Premiere, with a clarinet solo (this latter fact is particularly refreshing.—Ed.) For me, however, Ravel is the most interesting of the modern Frenchmen. (Possibly he can un-Ravel him easier.—Ed.) I played his Mother Goose Suite last season, and I see in his music more variety of expression than Debussy's." (Good Lord! If there is more variety of expression in Ravel's music than in that of Debussy, it surely must be great "stuff."—Ed.) * * * As for the others—some of these men are absolutely mad." And now comes, the finest part of that interview. Don't miss reading it!

"A disappointment that met Mr. Hadley upon his arrival in New York was the spoiling of a surprise which he had planned for Musical America, in the form of an exclusive account of his entry into what is for him a somewhat new field of composition—that of light opera. After he had docked at the Hamburg-American pier a mysterious emissary approached him and counseled him not to reveal the details about the production of his new opera, as a dark veil of secrecy is to be thrown

over the affair until the appointed time. Curious persons will therefore have to be contented with the announcement that Mr. Hadley's opera is written (not written, we hope.—Ed.) to a libretto by—

—, and that it will be produced this season by —, with — as the heroine. Aside from that—it's a secret, Hist! Not a word."

"Seriously, the completion of this opera is one thing that brings me back to America in Midsummer," commented Mr. Hadley, "I sketched out most of the melodies on the ship going over to Europe (They ought to be pretty rocky.—Ed.), and did a little work on it over there. Sounds impossible for an American motorist (Automobile conductor, presumably.—Ed.) abroad, does it? (Not at all in connection with San Francisco's illustrious symphony leader.—Ed.). Well, whenever we came to a place that looked inspiring I simply tarried a while and got busy. (With what?—Ed.) Such places

musical department of the Springfield Republican of July 20th, and the papers quoted are two of the leading London daily newspapers:

Henry Hadley's Music in London.

Henry Hadley, the American composer and conductor of the San Francisco symphony orchestra, led a concert of his own compositions in London, May 23. Miss Tina Lerner played Grieg's concerto. The orchestra pieces were "In Bohemia," the symphony "The Four Seasons" and the Symphonic fantasia. The Daily Telegraph, after alluding to the influence of Mendelssohn, Grieg, Wagner, Tschaiowsky and Strauss, said: "When Mr. Hadley wrote these works he was still a very young man; had he not been so, indeed, it is hard to believe that he would have seriously entertained the idea of writing a symphony about the four seasons, which form the poetic basis of the movements of that played last night, for the subject is one on which there is surely nothing more to be said. Though his music has the faults of youth, however, it also has the merits, among them freshness and joy of life, qualities that are especially in evidence in the overture, which, though the earliest, was really by far the most attractive of the works performed last night." The critic praised Mr. Hadley as a conductor.

The London Times reviewed the work as follows: "The symphony is called 'The four seasons'; the first allegro represents winter, the scherzo spring; then there is a slow movement for summer, and a final andante with allegro episodes is called 'The death of the leaves.' It is not an original idea, but that would not matter if it brought us some original music. We would not say that it has brought none, but there is certainly not enough to justify a symphony in four movements. We have an impression that what Mr. Hadley had material for was a slender little tone poem about autumn, and that, having thought of this, it seemed to him a pity, not to fit out each season with a movement. All the first three movements seemed to be merely skillful artifice of the kind which would naturally occur to the mind of a man who knows the orchestra and the things written for it from the standpoint of the conductor's desk. There is more individuality and even a touch of poetic feeling in the design of the finale. The symphonic fantasia gave out the same impression as was given by the greater part of the symphony. It is cleverly put together with a view to effective contrasts, but it says very little."

Now we hope that after scoring such a triumph in "all the principal music centers of Europe" San Francisco's symphony leader will be received with a brass band under the direction of J. D. Redding.

MRS. OSCAR MANSFELDT AT THE UNIVERSITY.

Mrs. Oscar Mansfeldt took part in the two last University recitals which took place at Hearst Hall, Berkeley, as part of the University of California Music Department series. These two recitals were the fifth and sixth of the season. The fifth recital took place on Saturday evening, June 19th, and Mrs. Mansfeldt played the Beethoven Sonata No. 5 with Mrs. Charles Louis Seeger, and also the A major Schumann Sonata. At the sixth recital, Mrs. Mansfeldt and Mrs. Seeger played the A major Sonata by Franck. At the fifth recital Mrs. Marie Price, soprano, sang several vocal compositions and at the sixth recital Miss Helen Colburn Heath was the vocal soloist. She sang songs by Franz, Schumann, Wolf, and Brahms. These works were greatly appreciated and Prof. Seeger played the accompaniments delightfully. Mrs. Mansfeldt and Mrs. Seeger were heartily applauded for their excellent work, and especially their fine ensemble playing. The piano and violin sonatas were prepared in one week and nevertheless were smoothly executed. Mrs. Seeger possesses a fine tone and is a very musically violinist. The concerts were well attended and the audience was very appreciative throughout. Miss Heath's voice and style was greatly admired.

Walter Anthony, the able musical editor of the San Francisco Call, returned from a well earned vacation and is now again busy "grinding out" copy for the public. During the summer months the weekly music department in the Call has been discontinued, but it will be resumed with the beginning of the season.

Mrs. Anna von Meyerinck, who has located in Los Angeles and who has met with much success in the South during the last year, is spending two or three months in this part of the state. She resides in Los Angeles and comes to San Francisco several times a week to teach at her studio on Grove Street.



MR. AND MRS. PIERRE DOUILLET
Two Leading Musical Pedagogues Who Have Just Opened a Conservatory in San Francisco

were found in our trips through the Touraine country and a sojourn in Brittany."

The balance of the article is all about "my" opera and a comic opera at that. Think of it! Here is a leader of the San Francisco Symphony Orchestra ostensibly going abroad to become famous and appear as guest conductor with the most distinguished symphony orchestras in Europe and simultaneously to gather some representative works to be presented here next season, and all he has to say in an interview in New York upon his return is that he decided to reciprocate England's admiration for his works by playing two compositions from the pen of English composers, and that he has brought with him one or two little works from modern French composers, most of whom he declares in that interview to be "absolutely mad." It would require too much space here for us to ask about the many great and distinguished men of musical letters who ought to be represented on the list Mr. Hadley was to bring back for presentation next season. Our readers will find that he simply thought more about himself than he did about San Francisco and the subscribers to the symphony concerts. Three quarters of his interview is devoted to a description of his comic opera which he sketched on the ship and on the motor trip. And that is the coming American symphony leader! Ye gods and little red fishes!

And now let us see how London admired the Hadley compositions. We take the following extracts from the



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MADAME SCHUMANN-HEINK AT OCEAN GROVE.

The Schumann-Heink concert given in Ocean Grove recently was declared to be the greatest public tribute ever accorded an artist at the popular Jersey resort. Nearly ten thousand people packed the huge auditorium while as many more stood on the outside listening to the occasional tones which penetrated the darkness through the open doors and windows. On the first entrance of the famous contralto to the platform she was greeted with a mixed ovation of loud cheers and handclappings and the usual Chautauqua salute, the waving of handkerchiefs. This was repeated after each programme number throughout the entire evening, but the climax was reached after the conclusion of the concert when Madame started for her hotel nearly a block away. Extending from the rear entrance of the Hall to the hotel steps were two solid walls of humanity through which she was compelled to walk, when the demonstration was renewed only in louder tones, winding up with a burst of cheers, surpassing everything in point of noise ever heard within the gates of the Camp Meeting City, when Madame Schumann-Heink in a few words from the veranda of the hotel expressed her appreciation for the tribute.

This was the beginning of Madame Schumann-Heink's limited tour of engagements at Chautauqua's and Summer Schools in the East and Middle West. With Wm. J. Bryan she is the star feature of the Summer School at Winona Lake, Ind., where she will sing on August 5th. Other Chautauqua engagements are at Clear Lake, Ia., Bay View, Mich., Waseca, Minn., and the Monteagle Assembly, Monteagle, Tenn., where she will wind up her tour. At the concert on Monday night all Society along the Jersey shore was represented. Before the opening of the concert more than three hundred automobiles had passed through the entrance gates, bringing large parties all the way from Atlantic Highlands to Point Pleasant. Gov. Fielder of New Jersey and his staff were among the audience.

FRANK W. HEALY'S ATTRACTIONS.

A series of musical attractions of more than usual interest is announced for the coming season by Frank W. Healy. Geraldine Farrar, the beautiful and accomplished soprano of the Metropolitan Opera House, New York City, will open the San Francisco Concert Season, Sunday afternoon, October 5th. Miss Farrar, who is under the management of Chas. A. Ellis, manager, Boston Symphony Orchestra, will make her first appearance west of Chicago. Mr. Ellis, who is also directing the tour of Fritz Kreisler, has entrusted the local management of his artists to Frank W. Healy, manager, San Francisco Symphony Orchestra.

Fritz Kreisler's first San Francisco appearance will be as soloist with the San Francisco Symphony Orchestra, Friday afternoon, February 20th, and he will be presented by Mr. Healy in recitals at the Cort Theatre, Sunday afternoon, February 22nd, and at Scottish Rite Hall, Thursday night, February 26th. Clarence Whitehill, the splendid baritone of the Chicago and Metropolitan Opera companies, will make his first San Francisco appearance as soloist with the San Francisco Symphony Orchestra, Friday afternoon, December 5th, and will be presented by Mr. Healy in recital at Scottish Rite Hall, December 9th. Mr. Whitehill is an American baritone, famous in his own and other countries as a singer of Wagnerian music-drama. That Mr. Whitehill will make a splendid impression with the friends and patrons of the San Francisco Symphony Orchestra, will be immediately acknowledged by anyone who has ever heard his "Wotan." He is magnificently dramatic and superb, vocally.

BEHYMER OFFERINGS, SEASON 1913-14.

Great activity will be displayed at the Auditorium, "Theatre Beautiful," the coming season. The success of the Chicago Grand Opera Company last year and the splendid manner in which the Los Angeles public received their artists called for further endeavor on the part of the Chicago Grand Opera Company management, and the ten performances to be given in March at the Auditorium will include a series of operas in Italian, French and English, at least four of them to be new to the Pacific Coast. Among the singers will be Titto Ruffo, the new baritone, made famous last year in Chicago, Philadelphia and New York; Alessandro Bonci, lyric tenor; Mary Garden, in a new creation; Mme. Schumann-Heink, and there is some talk of Mme. Johanna Gadske being engaged for the Wagnerian roles. Early in the year the Montreal Grand Opera Company is scheduled for a week at prices from \$1.00 to \$3.00, introducing grand opera in Italian, French and English with Metropolitan, European and Boston favorites.

THE MUSICAL COURIER'S SAN FRANCISCO OFFICE.

As already announced in these columns, the Editor of the Pacific Coast Musical Review is now in charge of the San Francisco headquarters of the Musical Courier of New York. This office includes the territory in the Northern part of California. The Musical Courier is generally known to be the greatest musical journal published in the world, and an adequate representation in its columns means a great deal for the musicians of the Pacific Coast. The Musical Courier headquarters are at Rooms 1009-1010 Kohler & Chase Building, 26 O'Farrell St., near Market, San Francisco—the same as the executive offices of the Pacific Coast Musical Review. Advertisements and subscriptions for the Musical Courier will be accepted at these offices. News items concerning the activity of teachers and artists in this territory will be gladly received and attended to. Address all communications concerning the Musical Courier to the above office.

ALFRED METZGER,
San Francisco Representative The Musical Courier.

The last week of January will find Mlle. Anna Pavlova and her celebrated company of dancers and the Russian Symphony Orchestra presenting new ballets for an entire week. The New Philharmonic Orchestra will be a visitor late in the season, and Modest Altschuler and the Russian Symphony Orchestra, together with the Ben Greet Players will be among the holiday visitors. The Balalaikah Orchestra, with their company of dancers and the Barrere Ensemble are among the bookings.



MRS. OSCAR MANSFELDT
The Distinguished California Pianist Who Appeared With Great Success at the University of California Recitals

together with several well known dramatic organizations and a light opera company for six weeks, from the Tivoli in San Francisco. In addition to these the usual popular priced Italian Grand Opera Company, with a special Verdi revival will be heard for the entire month of November.

In the field of music there is an exceptional booking, and the Philharmonic Courses this season will be richer in musical stars than ever before. It is doubtful if any one season, no matter how carefully planned in the future, will find such a stellar aggregation in the West. Mme. Frances Alda, assisted by Frank LaForge, pianist, and Gutia Casini, cellist, will open the season, followed closely by Geraldine Farrar, dramatic soprano and Mme. Ernestine Schumann-Heink, the world's greatest contralto. Putnam Griswold, basso, and Harold Bauer, the master pianist, are here early in the season, while the month of December is rich in surprises, including Mme. Teresa Carreno, Mme. Nellie Melba, co-star with Jan Kubelik, violinist, Mme. Fannie Bloomfield-Zeisler, pianist, Francis McMillan, violinist. Early in 1914 comes Charles W. Clark the American baritone, Wilhelm Bachaus, the well known London pianist, Kathleen Parlow, America's greatest violinist, Emilio de Gogorza, baritone, Josef Hofmann, pianist, Fritz Kreisler, violinist, and Ignace Paderewski, composer-pianist.

In February lovable John McCormick heads the list with Gabriel Ysaye, violinist, and Jean Gerardy, cellist, Yvonne de Treville, mezzo-soprano, the season closing with visits from Mische Elman, violinist, and the Flonzaley Quartet, the last word in chamber music; Clara Butt, England's greatest contralto, with Kennerley Rumford, baritone, is one of the leading attractions of the year. In addition to these organizations the Auditorium will again be the home of the local endeavor, presenting a quartet of concerts by the Ellis Club members, the same number of appearances by the Lyric Club organization, and the Orpheus Club, together with the L. A. Symphony concerts under the conductorship of Adolph Tandler, and the popular concerts to be given on Sundays. During the grand opera season there will be a special Campanini Symphony Orchestra concert with noted instrumental and vocal soloists. Surely there is no question on the busy aspect of the Auditorium and its management for the coming year.

CHICAGO GRAND OPERA COMPANY.

The recent annual meeting of the stockholders of the Chicago Grand Opera Company, following the close of its most successful season, revealed for local pride some interesting figures showing the enormous cost of operating one of the world's greatest operatic institutions. The Chicago Grand Opera Company was incorporated three years ago, with a capital of \$500,000, to provide for the citizens of Chicago and vicinity an operatic organization that should be second to none in artistic merit. The stockholders of the company enlisted many prominent citizens, who were actuated solely by civic pride, without regard to the seemingly remote contingency of profit. The first year the company experienced a heavy loss, but incidentally learned a great deal about the business, and has for the past two seasons managed to make it self-sustaining—something surprising beyond precedent.

Primarily the Chicago Grand Opera Company was created solely to cater to Chicago, but there was an early wholesome and profitable alliance with Philadelphia, and other cities began to request its ministrations. So that the season has now been prolonged to six and a half months. During the past year Chicago had ten weeks; Philadelphia seven weeks, during which period weekly performances were given at the Metropolitan Opera House in New York City on Tuesday nights, and in Baltimore on Friday nights, with occasional representations in Washington, D. C. In addition to these regular visitations, this organization made a trans-continental tour of nine weeks' duration. This in several points was unique; first, in carrying out the repertoire as originally arranged; secondly, without loss of time or a single performance; and, finally, notwithstanding the expense involved the business was conducted and concluded without loss. This notable tour which required two special trains of Pullmans of twelve cars each, carrying 300 people, including: 50 principal artists, an orchestra of 70 instrumentalists, a chorus of 100, a ballet of 32, and 50 minor people, electricians, mechanics, wardrobe workers and baggage-men. (The task of the latter involved the handling of over 1000 pieces of individual baggage, aside from costume-hampers and property-crates, and complete mise en scene, for special operas).

This remarkable tour, covering over 10,000 miles, at an expense of \$80,000 for fares, was launched at the Metropolitan Opera House in New York, and concluded with a final performance at the same place on May 3rd. In the interim the following cities were visited: Dallas, Los Angeles, San Diego, San Francisco, Portland, Seattle, Spokane, Denver, Wichita, Kansas City, St. Louis, Milwaukee, Minneapolis, Cincinnati, Columbus, Washington and Baltimore. The cost of operating the Chicago Grand Opera Company is approximately \$65,000 per week, for a period of 25 weeks, which in the aggregate amounts to the enormous sum, exceeding a million and a half dollars. The books of the season just closed show that the receipts were equal to the expenses, a result as surprising as it was satisfying to the Board of Directors.

Next year the trans-continental tour will further include a number of cities not visited the past season. The Board of Directors have made it a rule not to permit the appearance of the Chicago Grand Opera Company in any city not willing to assume the actual cost of representing the operas of the repertoire. During the past season a number of cities included in the itinerary showed handsome profits, which in the majority of cases will be applied to establishing a guarantee fund for the coming season. At the first stop in the last tour, Dallas, Texas, made an enviable record in accumulating over \$46,000 receipts in two days. The interests there were so admirably managed that people journeyed from far sections of the great Lone Star State, making it a real festival occasion. Public-spirited citizens of this city should make efforts to have a few performances by the Chicago Grand Opera Company next spring.

HUGO HERTZ' NEW POSITION.

Hugo Hertz, during the last twelve years on the Orpheum staff, of which eight years were spent as assistant treasurer and four years as treasurer, has been promoted to the responsible position of house manager. During his long and faithful services at the Orpheum Mr. Hertz has made hosts of friends, thanks to his patience and courtesy. Those familiar with the situation know the difficulties with which the man in the box office has to cope, and that Mr. Hertz has succeeded during twelve years in maintaining his office without making enemies worth mentioning is ample evidence of his fitness. As house manager he will have an opportunity to exercise his diplomacy and tact. Frank Levey has been promoted to the position of treasurer. Mr. Levey is also very popular with the people who know him, and prior to his appointment as assistant treasurer at the Orpheum was associated with the Princess Theatre box office at the zenith of prosperity of that playhouse. Both Mr. Hertz and Mr. Levey have the best wishes of all who know them.

Cantor Stark of Temple Emanu-El resigned his position, which he has occupied for a large number of years to the satisfaction of everyone familiar with his great work. He will preside over the ensuing Holiday services, for which he has composed new music, and then he will devote his time to teaching and composing. Mr. Stark is known in the East as well as Europe on account of the excellent work he has done in behalf of music in the Jewish Congregations, and his loyal service to Temple Emanu-El ends with the regret of the Congregation, and with the best wishes for his future work by his many friends and admirers. His successor will possibly be Rev. Rubin Rinder, of Temple B. Jeshurun of New York, the possessor of an excellent baritone voice, who will be heard at Temple Emanu-El shortly.

THE DOUILLET CONSERVATORY OF MUSIC.

Two Leading Musical Pedagogues Re-establish Themselves in San Francisco After Several Years' Successful Activity in the Interior of the State.

The Pacific Coast Musical Review is in receipt of a very neatly printed and tastefully arranged prospectus of the Douillet Conservatory of Music which has just been established by Mr. and Mrs. Douillet. Prior to Mr. Douillet's appointment as Dean of the College of the Pacific Conservatory of Music in San Jose, a number of years ago, he occupied a prominent position among our local piano pedagogues and his splendid success in the interior of the State amply justifies the reputation Mr. Douillet enjoyed in this city. Mrs. Douillet has also established herself firmly as an able vocal educator, not only in San Jose but in this city as well. A few vocal recitals by her pupils have given evidence of the fact that she is very competent in her profession. A few details regarding the Douillet Conservatory of Music will no doubt prove of interest to our readers:

The Douillet Conservatory of Music is organized upon the models of the foremost European and American schools of music. It aims to offer such music courses as to prepare students to enter upon professional careers as teachers, public performers or singers, or to become composers; also to amply provide and stimulate the love for the beautiful in music in the minds of those, who study music for recreation, or the social needs of home life. This institution does not limit itself to one particular method of teaching, but cultivates the best in all methods of the great masters of the past and present, and eagerly watches progress.

Dean and Mrs. Douillet are too well known in musical circles of the Pacific Coast to have a special introduction. It will be sufficient to mention that their work on the concert stage and in the teaching room has met with the greatest of success. After a six years' engagement as professor of the pianoforte at the New York College of Music, then under the leadership of the greatest American conductor, Theodore Thomas, and with such colleagues as Raphael Joseffy and Edmund Neupert, Pierre Douillet accepted the position as Dean of the Conservatory of Music at the College of the Pacific (formerly University of the Pacific) and Mrs. Douillet as teacher of voice culture; where hundreds of students enjoyed the privilege of their instruction, and many of their students at present are pursuing the careers of teachers, concert performers, or singers with success. Two years ago they opened a music studio in San Francisco, which has met with such success, that it has led them to establish a conservatory of music in the full understanding of the word.

The home of the Douillet Conservatory of Music, situated at 1721 Jackson Street, between Van Ness Avenue and Franklin Street, in the superb residence district of the city, is a handsome, large building, equipped with the best modern conveniences and is accessible to all car lines. It contains, in addition to its large parlors suitable for recitals, practicing rooms and studios, accommodations for young lady boarding students. To accommodate numerous students in San Jose, who are desiring to pursue the conservatory courses, a studio has been opened in the Alliance Building, corner Third and Santa Clara streets.

The faculty of the Douillet Conservatory of Music has been carefully chosen and is unusually strong. It consists of such teachers and artists, that any conservatory of music in the United States would be proud of. Educated in this country and Europe, all the teachers excel in their particular branches as performers or composers, and their reputations as pedagogues are already well established. The members of the faculty are: Thomas V. Cator, piano; Mrs. Claire Bailey Darrimon, piano; Mrs. W. H. Hermitage, sight reading and public school music; Nat. J. Landsberger, violin; Mrs. Grace L. Lovejoy, voice culture; William J. McCoy, harmony, composition and history; Earl Towner, piano and harmony. Of course, Mr. and Mrs. Douillet, piano and voice, respectively, will teach also.

W. J. McCoy is so well known in the bay cities that a more detailed account of his efficiency as instructor of the various phases of the art entrusted to him is not necessary. His compositions are known throughout the world. The same, as to reputation and standing, may be said of Mr. Landsberger, who is known as one of the most brilliant artists and able teachers in the West. Thomas V. Cator has recently come into special prominence on account of Mme. Nordica selecting one of his compositions for performance at her concert. The title of this work is "Glorinda Sings," and it was heartily received at the time of its first performance. Mrs. W. H. Hermitage has been a teacher at the College of the Pacific Conservatory during a period of five years. Mrs. Claire Bailey Darrimon appeared in recital here last season and scored an unquestionable artistic success. Miss Grace L. Lovejoy is a vocalist of fine resources, possessing a coloratura soprano of splendid timbre. She is an experienced church and concert singer. Earl Towner has scored success as composer. His sonata for violin and piano was played by Sigmund Beel and Clarence Newell at a recent concert with much success.

Students, on the satisfactory completion of their respective courses and upon the recommendation of the Faculty, will be granted diplomas. Students who do not wish to pursue the regular courses may study any branches taught in the Conservatory. The courses consist of the following studies: Pianoforte; Voice Culture; Operatic Courses; Violin; Harmony, Counterpoint and Composition; Sight Reading and Ear Training; Public School Music Course for Supervisors and Teachers; Modern Languages.

E. M. Rosner, the genial and highly gifted leader of the Orpheum orchestra, is spending his vacation in Sonoma County. He is having a fine time and will soon be ready to again take up his duties at the popular O'Farrell Street Temple of Vaudeville.



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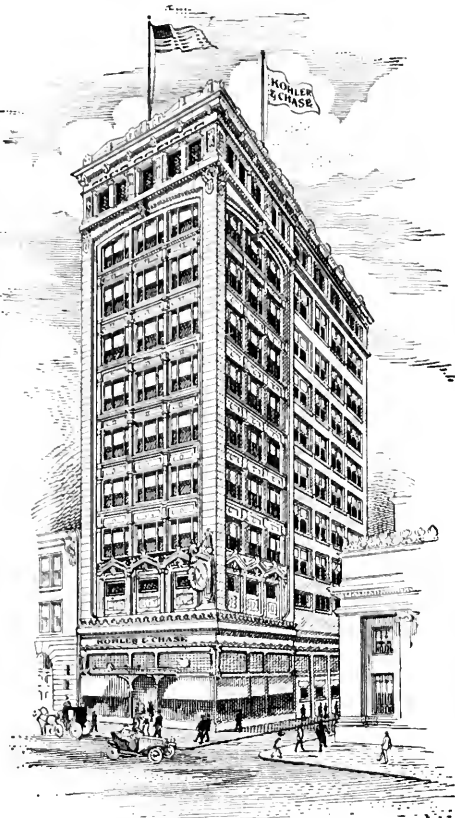
We take the following from the San Francisco Chronicle of July 13th: The annual pilgrimage of the members of The Family from their clubhouse in San Francisco to their farm property and grove near here, was brought to a close tonight with the presentation open-air production of an original forest fantasy, called "The Way to Arcady." The book and lyrics of the offering were written by Waldemar Young and the music by Howard Aylsworth. At the conclusion of the play, speeches were demanded of both author and composer by the 200 enthusiastic Family men and about the same number of equally enthusiastic guests. The story of "The Way to Arcady," which was interrupted from time to time by song numbers of uncommon worth, deals with the tribulations of a small band of wayfarers that has set out in quest of an ideal realm. Each member of the band has been in turn elected leader, and each leader has failed dismally. The Old Man, becoming impatient and fearing he may not live to see Arcady, decides with The Youth that a new leader must be elected and that the Ne'er Do Wells must be cast off.

The Poet seeks to elect The Singer, who has been a man of silence so far as pointing to the elusive realm they seek. The Demagogue, a figure representing all that is material, endeavors to sway the members of the band and a turbulent scare follows which is interrupted by the unexpected arrival of The Vagabond, "One who is free. He knows the way to Arcady. He is beseeched to become leader, but as he observes, 'no man can be led to Arcady.'" Through his philosophical treatment of the situation there the Vagabond soon brings all to realize that Arcady is wherever there is peace and kindness. The general theme was developed through a series of situations, both picturesque and dramatic and brought to a fitting climax with "The Flight of the Stork" across a brilliantly illuminated natural stage among the redwoods. The stork, by the way, is the emblem of The Family. A most admirable

musical interpretation was provided by the composer, Howard Aylsworth, who also acted as the conductor of the club's orchestra. Throughout a prelude of exceptional merit and the several song numbers that followed, Aylsworth adhered to a motif typifying the stork. The soloists in the orchestra were B. E. Puyans and E. M. Hecht.

Among the prominent Eastern visitors to the Pacific Coast this summer is Alma Voedich, the well-known musical manager from Chicago. Miss Voedich is on the Coast in the interests of Sibyl Sammis-MacDermid, the eminent soprano, and the distinguished American tenor, George Hamlin. Mme. MacDermid will be on the Coast during January and February, while Mr. Hamlin's concert tour is to be in October and November. Miss Voedich has been very successful in booking her artists, especially Mme. MacDermid, who will be under the Behymer management in California.

Elizabeth Westgate, the pianist and composer, and writer on musical topics, is spending two months at her bungalow, "Lazycroft," in the Santa Cruz Mountains. Miss Westgate's living room and porch are the scene of many a musical gathering, the impromptu programs being contributed not only by herself but by many others well known in music circles. Among those staying in the vicinity are: the Misses Marie and Evelyn Withrow, who with their mother are occupying their cottage, Mr. and Mrs. Walter G. Nicholson, the Harry Sherwoods (Miss Mary Sherwood playing the cello as well as she does piano), and others. Miss Westgate is giving a few lessons this year, pupils going to her from near-by towns. But the major portion of her time is given up to rest, to composition and to the simple pleasures of mountain life. Plans for the California Trio, of which she is the pianist, are already formed for the autumn and winter.



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THE "AMERICAN WAGNER."

New York, July 11.—The premonition that the American Wagner, who will win the prize competition for the Los Angeles opera, to be given in 1915, will rise from obscurity, is strong among many music lovers who have been watching with interest the progress of the competition announced by the National Federation of Musical Clubs.

"With popular opera the rage and substantial prize money raised to stimulate opera composition, America seems assuredly on the verge of giving to the world a great composer," said a prominent New York critic, yesterday. "As the greatest effort on record to provide native grand opera, the present competition should awaken the interest of musicians everywhere.

"America will have her Wagner, and I believe he will make his curtain speech in the near future. There is a prevailing opinion that he will rise from obscurity. This is entirely justifiable when we pause to consider that the full realization and development of musical talent is by no means apparent among our present day successes. There is an enormous wealth of energy hiding beneath the commerce of music, which needs just such a stimulus as the present contest to reveal new wonders of American art music."

Mrs. Jason Walker, Chairman of the American Music Committee of the National Federation of Musical Clubs, is arousing great interest in the contest in various cities, where numerous well known musical writers and librettists have already signified their intention of striving for the \$10,000 prize offered for the American grand opera.

Georg Krüger, the eminent pianist, and instructor, has decided to move into a new studio on the 6th floor of the Kohler Chase Building. The studio is spacious and modern and has a seating capacity of about 200 people. It will also be used as headquarters of the Krüger Club. The next meeting of this comparatively new organization, which has so wonderfully increased in membership this last year, will be on Monday, July 27th, when Mr. Krüger will deliver a lecture on the new way of memorizing, with illustrations.

It has been said that a man's memory is the man himself. This is particularly true of the instrumental soloists. Of all artists, they receive the least aid of suggestion from their surroundings. But a musical temperament is not always accompanied by a good memory. That is largely a matter of training and general culture. The long hours perforce devoted to technical work conduce rather to an immaturity of thought and a certain slowness of perception and the ordinary methods of teaching make few demands on alertness of mind.

Besides this lecture, interesting programs will be rendered by members of the club.

Louis Newbauer, the well known and exceedingly popular young flutist and teacher, is spending his vacation in the Santa Cruz Mountains, Lake Tahoe, and other interior California resorts. He will be away nearly seven weeks enjoying a well earned rest.

Wilhelm Bachaus

The Eminent German Pianist

Will appear on the Pacific
Coast during January 1914

Under the general direction of
LOUDON CHARLTON, Carnegie Hall, New York

Wilhelm Bachaus created the greatest sensation in pianistic circles in recent years. Immediately after his first appearances in England, Germany and America he was hailed as a new genius on the musical horizon, and the severest critics wrote glowing accounts of wonderful achievements. He is a genuine sensation, and his visit to the Pacific Coast should not fail to arouse the greatest interest among pedagogues as well as students. It is so rarely that the musical public of the Pacific Coast hears a great genius immediately after his first artistic triumphs that the visit of Bachaus should be used as an experiment whether the people of the far West are willing to justify an artist to come here in the flush of his conquests.

Mr. Bachaus Will Appear on the
Pacific Coast on the Following Dates

Los Angeles and Southern California
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Direction L. E. BEHYMER

San Francisco and Vicinity,
January 11 to 17, 1914
Direction WILL L. GREENBAUM

Portland and the Pacific Northwest
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Evening Prices—10c, 25c, 50c, 75c. Box Seats \$1.00
Matinee Prices—(Except Sundays and Holidays.) 10c, 25c and 50c.
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ORPHEUM PRESIDENT RETURNS FROM EUROPE.

Morris Meyerfeld, After an Extended European Trip, Comes Home and Announces Interesting Plans for the Coming Year.

Morris Meyerfeld, Jr., President of the Orpheum Circuit, is home after several months' absence in Europe. He combined business with pleasure, and between sight-seeing excursions he looked after the interests of his theatres. The daily newspapers gave complete accounts of his plans, but we gladly reproduce the gist of the interviews secured from Mr. Meyerfeld:

"In connection with Alfred Butt, the London manager, we built two years ago the Victoria Palace, opposite Victoria Station. It is a beautiful theatre and has been a big success from the start. The theatre we are building in Paris is to be a replica of the Victoria Palace, and is situated directly back of the Grand Opera. We have already one theatre in Paris, the Alhambra, the only house, by the way, which plays vaudeville there of the sort played in America. All vaudeville that they have is in the guise of revues, with much attention paid to the undraped figure. We have been giving them clean shows, catering to the patronage of the better class of families. We have been very successful—so much so that we are building this new theatre in the very heart of the city's life. The Alhambra, to make a local illustration, is situated in a district corresponding to the Mission. The new theatre is—carrying out the local picture—downtown, on O'Farrell Street. A part of the object of my trip was in the interest of the concession committee of the Exposition, of which I am a member. I found interest in the Exposition very keen throughout France. There will be some very wonderful exhibits from that country. Germany and Austria, while not so demonstrative as France, will also be represented quite adequately. From observations I would say that the whole world is dance crazy. The only music played anywhere, except in Berlin and Vienna, is American music. It amounts almost to a rag-time plague. Their dances are the rag dances, the Tangos and the turkey trots. How long this will last is a question. Just now it is a positive rage, even over in Algiers and Tunis. I had thought that I might pick up there some acts which would be of value to the circuit, but there was really nothing to interest the public. The best of the acts I secured was an operetta in one act called, *The Flying Captain*, written by Herman Dostal, an Austrian bandmaster. It has been running at the Apollo Theatre in Vienna for four months. We have it in rehearsal now in New York. Dostal himself is planning to bring to the Exposition a full regiment band of sixty pieces, which may be guaranteed to furnish a sensation."

KOHLE & CHASE MUSIC MATINEE.

Kohler & Chase have every reason to feel gratified with the success achieved by their summer series of matinee musicales as the attendance is steadily keeping up the average number of visitors. At every one of these events the specious hall is crowded and the enthusiasm displayed is ample proof for the excellent impression made by the artists. This week, Saturday, August 2nd, Miss Cecil Cowles, pianist, will be the soloist. Miss Cowles will appear in the capacity of both virtuoso and composer. She is an unusually brilliant pianist who displays both exceedingly fine technical and artistic skill, and as composer Miss Cowles has made an exceedingly fine impression in this city. The compositions to be interpreted by this skillful young artist will be Persian Dance and Concert Waltz, and no doubt at the hands of the composer these works will receive an exceedingly fine reading.

Care has been taken to keep the instrumental section of the program, which is to be representative of the art of the player piano and the pipe organ, in a high musical atmosphere. The works to be interpreted on these instruments will include several of the gems of musical literature. The complete program will be as follows: Air de Ballet, No. 5 (Chaminade), Knabe Player Piano; Persian Dance (Cecil Cowles), Miss Cowles, Knabe Concert Grand Piano used; Hungarian Dance No. 5 (Brahms), Knabe Player Piano; Concert Waltz (Cecil Cowles), Miss Cowles, Knabe Concert Grand Piano used; Henry VIII, Morris Dance (German), Voice of Chimes, Reverie (Luigini), Pipe Organ.

MELBA'S LONDON TRIUMPH.

Commenting on the fact that "Travlatra" was written sixty years ago, the London Morning Post said recently: "Sixty years finds the opera with only one singer that has the reputation of being able to sing the chief soprano music as it should be sung. And that is Madame Melba. The passing of the better type of Old Italian Opera is due entirely to the dearth of singers. Madame Melba is one who can sing the music as the composer intended it to be sung. Last night she demonstrated the fact before a large audience. She gave the familiar airs—so graceful—so grateful—with her wonted perfection of style, purity and steadiness of tone, unflinching neatness of execution and fidelity of characterization."

How greatly the success of the London opera season has been due to Madame Melba is a point which the English journals have repeatedly emphasized of late. The famous prima donna's sojourn in London has been made the occasion of frequent demonstrations of an altogether noteworthy character, the more recent tributes being in the nature of "farewells" prior to the singer's departure for America, where she will remain all next season, and then in all likelihood, return to Australia for a protracted tour. Madame Melba, assisted by Edmund Burke, the Canadian baritone, will open her tour of this country under Loudon Charlton's management, with a series of appearances in Canada, beginning in Toronto on September 22nd. The joint tour with Jan Kubelik—the sensational concert feature which is arousing such marked interest throughout the country—will open in Chicago, October 5th.

MIDSUMMER NIGHTS' ENTERTAINMENT FOR ALL.

Music and Fun That Are As Easily Obtainable As They Are Delightful Among the August Victor Record List.

After a hot sultry day it is refreshing to sit at your leisure and spend a musical evening with your family right in your own home. That is easily possible with a Victor or Victrola, and the new list of Victor Records for August seems to make it particularly desirable just now. There are more than a dozen of the light popular songs which are quite the rage at this season and furnish good summer amusement, and there are some new dance records too—waltzes, one-steps, a Boston and a Tango—all played loud and clear and in perfect dance time by the Victor Military Band and Arthur Pryor's Band. Two rousing popular song medleys, containing eleven of the most popular vocal hits of the year, with solos, duets and choruses in attractive variety, are given by the Victor Mixed Chorus and will be a real treat to all who enjoy the melodious popular songs of the day.

Eight minutes of music and mirth are equally divided on a double-faced record by the Victor Minstrel Company with its "coon" songs and laugh-provoking jokes, and by Golden and Hughes who discuss some recent military adventures. Elsie Baker gives a tender and beautiful presentation of two fine old love songs, "Love's Old Sweet Song," and "John Anderson, My Jo." Two favorite hymns, "Shall We Meet Beyond the River" and "Almost Persuaded" are beautifully sung with clear enunciation by Macdonough and Hemus; Lucy Isabelle Marsh sings the delightful little song, "His Lullaby"; and Harry E. Humphrey delivers two celebrated speeches, "Washington's Farewell Address" and Webster's impassioned plea for peace. The most familiar and melodious bits of the arias from Rigoletto are combined in a "tabloid" form of opera and beautifully sung by the Victor Opera Company.

Instrumental numbers are extremely abundant in this new August list and a great variety of instruments are represented. A remarkable performance of Schubert's "Ave Maria" is given as a violin solo by Mischa Elman—it is played with tenderness and much beauty of tone, and the pianoforte arpeggios, suggestive of the harp, are delicately played by the accompanist, Percy B. Kahn. Two violin numbers are also beautifully played by Efram Zimbalist—the exquisite "Le Cygne" of Saint-Saens, and one of the favorite Chopin waltzes. The Tollefsen Trio contributes the lovely "Extase" of Ganne, one of the most beautiful of modern French compositions, and as a companion piece to this violin-cello-piano number, Rosario Bourdon presents on the reverse side of the record a splendid cello solo of the noble "Andante" from Holman's Six Morceaux.

Maxmilian Pilzer gives a highly attractive combination in violin solos—the "Meditation" from Massenet's *Thais*, and Dvorak's "Humoresque." William Place, Jr., makes his Victor debut with a splendidly played mandolin solo of a Tyrolean air; a melodious waltz is whistled by Guido Gialdini in his usual artistic style; Fred Van Eps contributes a lively banjo solo; and William H. Reitz plays an xylophone solo of the catchy "Buffalo News March," and on the bells gives a new version of the popular "Dance California." The Neapolitan trio, with their violin, flute and harp, render two delightful numbers; the Victor Military Band contributes two new records for school exercises; the Victor Concert Orchestra gives an expressive Parisian instrumental success, and the familiar Czardas of Michaels; and Victor Herbert's Orchestra presents two highly popular melodies, "Angel's Serenade" and Handel's "Largo," both played in the artistic style familiar to all who know the ability and high aims of this conductor and his competent body of musicians.

Caruso again departs temporarily from the operatic field to add to his list of Italian ballads, and the new Leoncavallo number is sung with superb effect, the noted tenor giving an earnest sympathetic rendition, with just a touch of pathos. Johanna Gadske sings an aria from Tannhäuser, and with Pasquale Amato renders the second part of the Aida Duet from the Banks of the Nile scene. The "Little Sandman" lullaby by Geraldine Farrar and Louise Homer is an attractive addition to the series of duets by these two artists. The first record of a duet by Lucy Isabelle Marsh and John McCormack, a Carmen number, is so superbly rendered that further duets by these artists will be anxiously awaited. Mr. McCormack also contributes two solos—an operatic number from Boito's *Mefistofele*, and the dramatic song, "Mother o' Mine."

Tetrazzini revives a famous air from a forgotten sixteenth century opera, *Rosalinda* by Veracini, and delivers it in her usual brilliant manner. It is sufficient to mention the record of Gounod's "Ave Maria" sung by Alma Gluck with violin obligato by Efram Zimbalist to make you realize that it is an exquisitely beautiful record. The lovely "Lindenbaum" of Schubert's is presented by Herbert Witherspoon, and he expresses effectively the melancholy setting of Muller's gloomy verse. Evan Williams closes the month's entertainment with a fine number, "Ah, Love, But a Day," which he delivers in excellent style.

Even now these new records are being heard in homes throughout the land and bringing delight to thousands of people. And wherever there is a Victor dealer you, too, can hear and enjoy this music, for any Victor dealer will gladly furnish a complete descriptive list of these new August records and play any of them upon request.

SHORT ITEMS OF INTEREST.

Mr. and Mrs. Thomas Nunan are spending the rest of their summer vacation at Anderson Springs, Lake County. During Mr. Nunan's absence from the Examiner office Charles M. Coleman is editing the music department.

We are in receipt of a song entitled "Why I Love California" by Freeman O. Gullifer, and music by Homer Tourjee. In these times of pre-Exposition enthusiasm a song like this ought to find great favor among public singers, especially the younger students. The text is eloquent with praises of the many advantages usually ascribed to this State and kept within a graceful rhythmic rhyme. The music is melodious as well as skillfully treated and well written for vocal interpretation.

* * *

Mme. Armand Cailleau, after a very busy season, is spending the summer in San Mateo County. She will resume her city studio some time this month.

* * *

Miss Ada Clement, after spending her vacation at Lagunitas, Cal., announces the re-opening of her studio, 3134 Clay Street, on August 4th.

* * *

Miss Elizabeth Simpson is spending her vacation in Sierra County during the month of July, resting from her strenuous duties of the past year, and storing up vitality for a splendid season to come.

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THE PIRATES OF PENZANCE AT THE TIVOLI.

Another of Gilbert & Sullivan's Musical Gems Finds Favor in the Eyes of San Francisco's Theatre-Going People.

By ALFRED METZGER.

Another elegant performance of one of Gilbert & Sullivan's delightful operas is being presented successfully at the Tivoli Opera House this week. This time it is the Pirates of Penzance which is receiving an elegant production at the hands of the efficient forces comprising the Tivoli company. The members of the cast combine to give the people a truly charming production, and while this particular opera may not contain as much action as is prevalent in some of the other Gilbert & Sullivan works, there is ample opportunity for excellent vocal efforts and impressive ensemble numbers. The Tivoli company is especially well equipped to give the musical setting adequate interpretation. (Charles E. Gallagher as the Pirate Chief does not leave an opportunity undone to display the fine volume and magnificent resonance of his voice, and he exercises the art of repose to a nicety. He always reveals the artist, and there are few basses on the light opera stage of to-day that are quite as satisfactory as Mr. Gallagher.) Henry Santrey also makes the best of Samuel and sings his lines with good taste and in excellent voice. John R. Phillips has now overcome an attack of cold that was noticeable last week and sings with his old vim and in his ringing voice, exceedingly intelligently handled, the role of Frederick. Teddy Webb interprets the role of major-general with that thorough understanding of the part and that ease of bearing that is such an eloquent witness for his natural ability as a really first-class comedian. Robert G. Pitkin in the role of the Sergeant of Police sings the various verses allotted to him with good musical instinct. Rena Vivienne in the role of Mabel again displays the fine artistry which has so far been manifest in every one of her conscientious portrayals. Myrtle Dingwall in the role of Edith has an opportunity to display her flexible soprano voice to good advantage. Sarah Edwards in the role of Ruth has also some excellent music to sing and she does this with her usual fine artistic judgment and rich vocal organ. The scenic effects and costumes are again noticeable for their exquisite color schemes and richness of detail, and the ensemble of the performance is again predominant because of its spontaneity and uniformity of intonation. Surely these revivals of the Gilbert & Sullivan operas are genuine musical educational events which, by reason of the small price of admission, are of real benefit to the people at large. They are deserving of the heartiest of encouragement on the part of serious musical people.

The Tivoli management has decided to repeat Gilbert & Sullivan's famous operas, "Mikado" and "Pinafore." With the return of the many patrons of the Tivoli from their summer vacations Manager Leahy has received scores of requests for a repetition of "Mikado" and "Pinafore." The fame of the Tivoli's Gilbert & Sullivan revivals has traveled far afield. The

"Mikado" will be given Monday, Tuesday, Wednesday and Sunday evenings and Sunday matinee. "Pinafore," Thursday, Friday and Saturday evenings and a "Kiddies" Pinafore matinee on Saturday. The delightful music, the bright comedy—and beautiful scenic productions of these operas have made them more enjoyable than ever.

ORPHEUM.

The Orpheum announces for next week a great new vaudeville show with six entirely new acts. The Bell Family, brothers and sisters, nine in number, and hailing from Mexico, will present a complete novelty in the shape of an artistic musical offering. The triple trio play skillfully on a number of instruments, but it is as bell ringers that they achieve their greatest triumph. They also sing Mexican songs and introduce their national dances. The setting of their act is exceedingly picturesque and they contribute to the effectiveness of the stage picture by appearing in the beautiful Mexican costume of a century ago.

Taylor Holmes, late star of "The Million," who has been released by Henry W. Savage for this season in order that he may play an engagement over the Orpheum Circuit, will share the headline honors. He will present a sparkling monologue rich in original humor. His address to a deaf and dumb audience and the opinions and discourses of various people (including the principal) at the arrival of a baby is irresistibly funny.

Angela Kier, supported by Frederick Montague, Carl Hartberg and Frank Phelps, will present a sketch entitled "Sentence Suspended," which is the dramatization of an extraordinary and thrilling incident which actually occurred in a Philadelphia law court. Miss Keir is an actress of great prominence and talent and played leading roles with the late Richard Mansfield. The author of "Sentence Suspended" is her brother, William G. Keir, who was a practicing attorney in Philadelphia at the time the event occurred on which the sketch is founded.

An appealing act of vocal and instrumental music will be offered by Fred Hamill and Charley Abbate as "The Singer and The Violinist." The singer meets a newsboy who handles the bow exceptionally well and after a brief comedy dialogue they unite in harmony. The first number is a dashing march. The boy, for Mr. Abbate is really very youthful, then sings and plays an Italian song. The two wind up with a lively rag entitled, "What Are You Doing With Me," the composition of Mr. Hamill.

Harry Devine and Belle Williams will drum their way into the good graces of the audiences in their successful vehicle, "The Traveling Salesman and The Female Drummer," which is replete with good new songs and dances. A special additional feature will be the Rose Valerie Sextette, four agile, attractive and handsomely costumed girls and two nimble young men, who accomplish with wonderful rapidity all manner of marvelous feats individually and collectively on the

taut wire. Next week will be the last of Fred Watson and Rena Santos and Gus Edwards' Kid Kabaret.

A GREAT PRODUCTION AT THE CORT.

John Mason, in Augustus Thomas' master-drama, "As a Man Thinks," now being presented at the Cort Theatre, has achieved the greatest personal triumph of the season here, in addition to acquainting San Francisco with one of the finest—if not the finest—American plays. Tremendous audiences have been attracted to the Cort all week and the second and final week of the engagement, which begins Sunday night, will see a continuance of the large audience. The play has come in for tremendous philosophic discussion apart from the impression it has made as theatrical entertainment. The star has never been seen to greater advantage. He is surely doing the greatest work of his extraordinary career as Dr. Seelig.

It would not be well to retail in skeleton summary the course of Thomas' narrative in "As a Man Thinks," to deprive it of its dramatic flesh and blood and so take from future spectators the emotional pleasure in the unfolding of it and the mental pleasure of the skill with which the author conducts the process. The impression of the two together makes for an esthetic delight that is a fertile imagined, brilliantly ordered, and ingeniously contrived theatrical narrative. It is imagined, however, with due plausibility, to the corner of the urban world in America in which it passes, with due accordance to the traits and sayings of the personages. Plausibility, spontaneity and humanity are the playwright's ingredients and he has mixed them with a master hand. Generally speaking, the theme of the play concerns itself with the double standard of morality.

Mason has surrounded himself with a most capable company. Julia Herne, the leading woman, daughter of James A. Herne, plays the part of the indiscreet wife. The Judge Hoover of George Gaston is an unusual characterization. Jane Salisbury, as Voda, Grace Reals as Mrs. Seelig, and Lyster Chambers as De Lota contribute excellent characterizations. Other clever players are, Warner P. Richmond, Jean Stuart, Harold Christie, Frank Ditsworth, Willis Martin, and little Stephen Davis.

ALCAZAR.

"Hawthorne of the U. S. A.," which is to be given its first presentation in the West next Monday evening and throughout the week at the Alcazar, is heralded as "a play with a smash." Written by James Bernard Fagan, it had a long and profitable run last season in the Astor Theatre, New York, which was in no small part owing to the critics having unanimously pronounced it one of the most stirring plays ever presented on Broadway. In the Alcazar's cast will be Forrest Stanley, Bessie Barriscale, Howard Hickman, the entire stock company and about a score of extra people. As all the scenes are laid in the Balkans, picturesque staging is assured.



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Cincinnati, Ohio

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NOTICE TO ADVERTISERS.

During the summer months, as a result of the vacations, many advertisers are inclined to keep their accounts running until the beginning of the season. The Pacific Coast Musical Review, as a rule, has been very fortunate in this respect, as we only accept the advertisements of those members of the profession whose financial integrity is beyond question. There are, however, occasions when even the best intentions are impossible of fulfillment, and so, from time to time, the Musical Review finds itself in the disagreeable position to call attention to its rules.

On account of the usual influx of new advertisements at the beginning of the season, and a disinclination on our part to increase the size of the paper at this time, we are compelled to announce that any advertisement unpaid during more than two months will be discontinued in the first issue of September. The season will be exceptionally lively and apparently unusually prosperous, and from present correspondence it would seem that the new advertisements will be even more numerous than last year. Therefore it becomes necessary to again enforce the rules which we were willing to relax a little during the summer months.

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GIORGIO POLACCO SCORES RARE ARTISTIC TRIUMPH IN LONDON

Pacific Coast Musical Review's Judgment of the Brilliant Orchestral Leader, Which Was First Upheld in New York Last Season, is Now Supported by London's Leading Critics

By ALFRED METZGER

Last week we took occasion to reproduce extracts from newspapers and musical journals to show what impression Henry Hadley made while away from this city. These extracts proved that our opinion of this musician was based upon artistic facts, and not upon any prejudices or personal antagonism. This week we again have an opportunity to prove the accuracy of the Musical Review's judgment by quoting from leading London newspapers opinions of eminent writers regarding the ability of Giorgio Polacco. During Mr. Polacco's engagement at the Metropolitan Opera House in New York, while he conducted in place of Toscanini, we quoted the opinions of leading New York critics regarding the unusual success attained by him in a very critical community. Indeed, Polacco's success in New York was so pronounced that he has been re-engaged this coming season as the first director of the Metropolitan Opera House, thereby practically supplanting Toscanini in the American metropolis. His success in London has been instantaneous. And it may well be asserted that Polacco has now become one of the great operatic leaders in the world. We are also certain that in case Mr. Polacco will be given opportunities to lead symphony concerts he will also be exceptionally successful. We have heard him lead one or two symphony concerts and are thoroughly convinced that he is a born symphony as well as operatic leader—one of the rarest combinations extant in music at the present day.

Just to give an idea how appreciative and generous of heart truly great artists are, we take pleasure and a certain pride in reproducing the following letter received by the Editor of the Pacific Coast Musical Review immediately after Mr. Polacco had appeared as musical director of the Metropolitan Opera House in New York:

Hotel Ansonia, New York City,
January 10, 1913.

My Dear Mr. Metzger:

Excuse me for not having written to you before. My silence is not caused by ingratitude or indifference. I have been very busy. I have the pleasure to tell you that I am very much satisfied with the reception accorded me by the New York public and the management of the Metropolitan Opera House. I received the Review and was pleasantly surprised to note that you still take interest in my career. You had always confidence in me and your good wishes brought me luck. I am engaged to conduct Parsifal in Barcelona (Spain) for January, 1914, but I do not know as yet whether I will be able to go, because the management of the Metropolitan insists upon my returning to New York. My wife and myself are longing to come to San Francisco where we have so many dear friends, and we will try to do so at the first opportunity. We can only stay for a few days' visit, however. I had the pleasure to meet my dear friend, Mr. Leahy, in New York and gave him my regards for you. Thanking you once more, I remain with kindest regards,

Yours sincerely,
GIORGIO POLACCO.

Having thoroughly covered Mr. Polacco's splendid success in New York, we will now quote from the leading London newspapers regarding his remarkable triumph in England's capital:

PALL MALL GAZETTE, MAY 22d, 1913.—Not only was there a fine cast last night, but the new conductor, Signor Giorgio Polacco, proved to be a great acquisition. His tempi are full of vitality, his rhythms strong, while in addition he has decided feeling for orchestral effect. Puccini's score, in fact, has never been heard to greater advantage than on the present occasion. One always realized the composer's skill as an orchestrator, but somehow the full significance of La Tosca in this respect has not been made patent hitherto. The point is that there is just the difference between making the music sound well and giving it the additional character of atmospheric suggestiveness. Signor Polacco brought out many a touch of the kind, yet the playing was so clear that no one could legitimately complain of the singers being overweighted in the climaxes.

THE DAILY TELEGRAPH, MAY 22d, 1913.—A MASTER OF HIS CRAFT.—Mr. Giorgio Polacco was the conductor. The career of Mr. Polacco has been sketched in The Daily Telegraph quite recently, where no good cause would be served by going into detail again now. Enough that he has written his name large in the contemporary history of the Metropolitan Opera in New York and elsewhere. The immediate point is that in him—if one may judge from a first appearance—is found undoubtedly a conductor capable of doing for Italian opera what the Richters and Nikischs have accomplished for German music-drama.

Mr. Polacco is clearly a master of his craft. His rhythmic sense is masterly; his sense of such poetry as occurs in "La Tosca" is equally masterly; his beat is crisp, distinct, and forceful; and his grip of the score is superb. A particularly noteworthy point was his consummate domination over the stage, as if his reliance upon his orchestral forces could not be misplaced. Indeed, his confidence was not misplaced; and, moreover, he dominated them, and so obtained the poetical performance that this was. If one must quote instances of a change over earlier performances, one would quote the rubatos in which he indulges to the advantage of the opera, and—if it is due to him—the enhanced effect of the bells, which now seem to be struck by sticks covered with various materials, so that the right effect



GIORGIO POLACCO

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of different distances is obtained. It will be a real pleasure to note the result of Mr. Polacco's new ideas—new to us here—in "Aida" on Saturday.

THE TIMES, JUNE 2, 1913.—On the orchestral side the performance of "Madame Butterfly," which was given on Saturday night at Covent Garden, was an interesting one. It was not merely that Signor Polacco, who conducted it, had evidently rehearsed everything carefully and had left nothing to chance or the inspiration of the moment; he had definite views as to the tempi in places like the arrival of the women in the first act and the scattering of the flowers at the end of the second, and he was very clear as to the phrasing in the principal airs and duets and insisted on the singers adopting that phrasing. Both precision and unity were gained by this and gained for the whole performance, and not for the orchestral part alone, the orchestra, in fact, being kept well in its place and not allowed to dominate and drown the voices, as sometimes happens in the more modern Italian operas.

THE STANDARD, JUNE 4, 1913.—The house was very full, the composer, as anticipated, being present. At the close of the second act he was called before the curtain and presented with a laurel wreath amid a scene of genuine enthusiasm. Signor Polacco conducted what was, perhaps, the best performance of the work given at Covent Garden. Stage and orchestra throughout were of one mind, the balance being held between the two with scrupulous fairness.

THE DAILY TELEGRAPH, JUNE 4, 1913.—Mr. Polacco conducted, and yet once more his domination over all that passed was quite magnificent, so that he, too, reaped many laurels in one of the most brilliant evenings for several seasons.

THE MORNING POST, JUNE 4, 1913.—All its points were gloriously realised last night. The opera is always well done at Covent Garden, but on this occasion the

performance seemed better than ever. Everyone was undoubtedly stimulated by the presence of the veteran composer. In its general aspect several new points were to be noted. In many places the tempi were slower. This was the case in the introduction, which gained vastly by the change. Another instance was the music that precedes the entry of the Hebrew Elders. It was given with a wonderful pianissimo. Then there was marked restraint in the treatment of the accompaniment to Delila's "Mon coeur." Whether these matters are due to the composer, who has superintended rehearsals, or whether they are the views of Signor Polacco, who conducted the work for the first time in London, they are a great improvement. Signor Polacco's presentation of them testified to his artistic powers, and strengthened his position as one of the best conductors that has sat at Covent Garden since the days of Bevington.

THE TIMES, JUNE 4, 1913.—What made this an exceptionally brilliant performance, however, was the skill which Signor Polacco exercised in giving the due effect to all the delicate suggestions of the orchestra and welding together the big ensembles.

THE TIMES, JUNE 6, 1913.—But while these three gave everything that could be wished in song, a great deal of the effect of the opera was due to Signor Polacco's vivid handling of the orchestra. He insisted upon the importance of the orchestral music quite rightly and without interfering unduly with the voices. He brought home the musical importance of places where the voices are silent, especially in those moments of the second act where both Tosca and Scarpia are plotting each to outwit the other, and in the scene on the battlements which pictures the still hour before the dawn. Puccini's skill in commenting upon the details of a dramatic story in orchestral music is nowhere more brilliantly shown than in "La Tosca," and Signor Polacco has realized the possibilities of this in a very remarkable way.

THE GLOBE.—For those people who, like the Athenians of old, find their chief delight in hearing some new thing, the chief feature in a remarkable performance of "La Tosca" at Covent Garden last night was the first appearance of the new Venetian conductor, Giorgio Polacco. To call him "new" means only that he was a stranger to the Royal Opera House. As a conductor Signor Polacco by no means lacks experience. Rome, St. Petersburg and New York have already recognized his merits, and after last night there can be no doubt that a warm welcome awaits him in London. Never sensational in his methods, Signor Polacco with quiet decision did all that in him lay to make Puccini speak as he meant to speak. He was kind to the singers and firm with the orchestra, insisting on every nuance and keeping enough power in reserve to build up with startling effect the tremendous emotional climaxes in which Puccini revels.

THE DAILY NEWS AND LEADER.—Signor Polacco made an extremely favorable impression. Though there is much in his style that suggests German influence, he has an abundance of Southern temperament. He keeps his orchestra down very well; he seems to favor gradually prepared climaxes to startling contrasts, and he allows the orchestra really to accompany any instrument which happens to have a solo passage. He is kind to the singers, too, and gives way to them. His tempi are different in one or two important places from those with which we are familiar. On the whole, he made the music sound less elementally powerful than usual—but it was also less crude and blatant, especially in the brass.

THE DAILY GRAPHIC.—There was a new conductor, Signor Polacco, who has succeeded Signor Campanelli. His precision, grip and general assurance had a noticeable effect on the general tone of the performance.

DAILY EXPRESS.—Signor Polacco made his debut as a conductor, and made an obvious hit; indeed, the music has seldom been played with so fine a sense of the theater, or with greater clarity.

DAILY CHRONICLE.—Signor Polacco, the new conductor, made a favorable impression by his clever work, especially with the orchestra, to which he gave more attention than most Italian conductors. His handling of the big first act finale was excellent.

THE WESTMINSTER GAZETTE.—Giorgio Polacco, the new conductor, could be congratulated on making a very successful debut. He is manifestly a thorough master of his business, and the orchestra played with rare spirit and also with great refinement under his stimulating guidance.

Just to show how much the Musical Review's opinion of Polacco agrees with that of leading musical critics—

(Continued on Page 4, Col. 1)



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THE MUSICAL COURIER'S SAN FRANCISCO OFFICE.

As already announced in these columns, the Editor of the Pacific Coast Musical Review is now in charge of the San Francisco headquarters of the Musical Courier of New York. This office includes the territory in the Northern part of California. The Musical Courier is generally known to be the greatest musical journal published in the world, and an adequate representation in its columns means a great deal for the musicians of the Pacific Coast. The Musical Courier headquarters are at Rooms 1009-1010 Kohler & Chase Building, 26 O'Farrell St., near Market, San Francisco—the same as the executive offices of the Pacific Coast Musical Review. Advertisements and subscriptions for the Musical Courier will be accepted at these offices. News items concerning the activity of teachers and artists in this territory will be gladly received and attended to. Address all communications concerning the Musical Courier to the above office.

ALFRED METZGER,
San Francisco Representative The Musical Courier.

MUSICAL COURIER LIBRETTO PRIZE.

The Musical Courier, of New York, true to its policy of encouraging American artists, offers a \$200 prize for the best libretto on an American subject in order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs. The conditions upon which the prize depends are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

Since the completed opera, words and music, must be submitted to the National Federation of Musical Clubs before August 1, 1914, and the time for such work is relatively short, the librettos to be submitted for The Musical Courier prize must be received by us before October 31, 1913; and the prize will, if possible, be awarded before November 30, 1913. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, The Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

N. B.—It need scarcely be added that The Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

There are a number of very skillful writers living in the far West, and we cannot imagine a finer chance to gain the right kind of recognition and opportunity for their work than the partaking in this competition. This is one of those stimulants to individual endeavor that makes a musical journal of real value to a community.

ANOTHER MUSIC CLUB PRIZE COMPETITION.

The National Federation of Musical Clubs has again issued a statement announcing a prize competition for American composers. The conditions of this new proposition are as follows:

Class I. Orchestral work; symphony or symphonic poem.....\$700
Class II. Festival chorus for children's voices..... 300
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Special Prize.

Class III. Piano solo given by women of Federated Clubs..... 200
Class IV. Brush Memorial Prize for best sacred quartet with solo. Organ accompaniment..... 100

In addition to the prizes offered by the National Federation of Musical Clubs, the following is offered to women composers, members of the Federated Clubs: Student's Prize. Best song for woman's voice, secular or sacred, with accompaniment for piano or organ, with or without obligato accompaniment.....\$100
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Leoncavallo to Conduct His Operas in San Francisco Next October

In An Interview With the Musical Courier's Rome Correspondent the Maestro Announces His Intention to Come to San Francisco During October and November

The Musical Courier of July 30th publishes an interview with the famous Italian composer, Leoncavallo, by its Rome correspondent in which the following statements are made by the great musician:

"I am going to San Francisco for two months, October and November, to direct a Veridian season. We will give, Aida, Trovatore, Rigoletto, Traviata, Ballo in Maschera, Otello. I am also to direct my Zaza and Pagliacci. I shall leave Italy about the end of September. I am going to Riccione, on the Adriatic, for a few days only, and then straight to Montecatini for my annual cure. You know I must be in good form to go through my two months' labor in San Francisco; for I have to study all those operas. I never stop studying."

While there have been rumors that Leoncavallo was to direct a grand opera season at the Tivoli Opera

House during October and November, nothing authoritative could be ascertained regarding it, until we saw this interview with Leoncavallo. Upon investigation we found that Messrs. Patrizzi and d'Avigneau have been quietly at work organizing a grand opera company with Leoncavallo as one of the conductors and Carmen Mellis as one of the prima donnas. The season is to extend over six weeks and the company is to be a first class one with a chorus selected from advanced vocal students in San Francisco and which already has begun rehearsals. The repertoire will include the operas already mentioned by Leoncavallo and a number of entirely new works together with some Wagner operas. The prices are to be from \$2 down to 50 cents. Further particulars will be announced later.

The conditions of the competitions are as follows:

1. The competition is open only to composers born within the United States of America, or those born of American parentage in foreign countries.

2. All manuscripts must be in ink and clearly written and the compositions submitted must not have been published nor have received public performance.

3. The composer shall omit signature from the manuscript, labeling it with name of class in which it is entered, signing with only a private mark, and shall send with the manuscript a sealed envelope containing this mark and the composer's name and birthplace, and also stamps or amount of expense for return charges.

4. All compositions shall have titles and words, if

ALYCE GATES SUCCUMBS SUDDENLY.

The many friends of Miss Alyce Gates, the well known singing teacher, were shocked last week when they discovered that she was overtaken by a sudden attack of heart failure and died on the street before being able to reach her home. The Bulletin of July 26 had this to say of the sad incident:

Miss Alyce Gates, well known and prominent in musical and social circles in all of the cities about the bay, and a sister-in-law of former Superior Judge J. C. B. Hebbard, was found lying unconscious and in a dying condition on the sidewalk shortly after 1 o'clock this morning. She died at the Central Emergency Hospital without regaining consciousness shortly before the noon hour today. Miss Gates was 45 years of age, and taught vocal and instrumental music. She had a large class in Berkeley, and yesterday afternoon had attended some of her pupils in the college town. Just what boat she took to return to her home, 2147 Lyon Street, is not known, nor has any one been found who can say when she left a car at Jackson and Lyon streets. An officer on patrol duty found her lying on the sidewalk and it was he who directed her removal to the hospital. Relatives of Miss Gates say that she was suffering from apoplexy, and they are convinced that she suffered a stroke of the dread malady a few moments after she left the car.

Miss Gates was quite an enthusiast in her work, and always presenting some new and sometimes startling ideas concerning the art of singing. She took a deep personal interest in her pupils who never fail to speak very highly of their personal regard for their energetic teacher. The funeral took place on Friday morning, August 1.

MISS AUGUSTA M. UPHAM MARRIED.

Miss Augusta M. Upham, the well known pianist and accompanist, was married last week to Ernest H. Staber. Inasmuch as many readers of the Musical Review are among the friends of Miss Upham, we are sure the following extract from the San Francisco Chronicle will interest them:

Another co-educational romance which found its inception at Stanford University several years ago was happily culminated last night, when Miss Augusta M. Upham, a charming young woman with a host of friends in this city, was married to Ernest H. Staber, an engineer connected with the Western Sugar Refining Company. The wedding which was a quiet home affair was celebrated at the home of the bride's parents, 2867 Sacramento Street. About thirty intimate friends and relatives were present. The marriage took place at 8 o'clock and was performed by Rev. William Rader. The bride was gowned in a pretty creation of white messaline, carrying lilies of the valley and bride's roses. The couple were unattended. The bride for the past several years has been prominent in Palo Alto and San Francisco musical circles, and has until recently been accompanist of Mackenzie Gordon, local tenor. Mrs. Staber attended Stanford for two years until 1905. The courtship began at that time. The groom is a graduate of three years ago. He formerly resided at Mineral Point, Wis. Mrs. Staber until a year ago resided at Palo Alto with her parents, her father being a building contractor. Following a two weeks' sojourn at Lake Tahoe, Mr. and Mrs. Staber will return to the city and later probably will make their home at Spreckels.

This paper joins Miss Upham's many friends in wishing her much happiness and good fortune.

Howard E. Potter has been engaged as treasurer and acting manager for the coming transcontinental tour of Madame Melba and Jan Kubelik, the most stupendous combination ever effected in concert history. Ninety concerts will be given in the largest auditoriums in this country, Canada, Mexico and Cuba, under the management of Loudon Charlton.

Owing to the increasing number of applications of his violin pupils, and the difficulty to take care of all, Prof. Herzog, in his search for an efficient assistant, was fortunate to secure a prominent French violinist, Mr. Leplat, as an associate. Mr. Leplat enjoys an enviable record as an artist of the highest attainments. After graduating from the Paris Conservatory, and several years with Ysaye, Mr. Leplat won honors as a solo violinist and orchestral player in France and Australia. He will assume his functions as associate instructor of Prof. Herzog on September 1st, and will be heard at an initial concert shortly.



MISS HAZEL H. HESS
Brilliant Young Pianist Who is Now Mrs. Hugo Mansfeldt

any, in English.

5. All compositions must be submitted before or on September 1, 1914, but no composition will be received earlier than August 1, 1914.

6. Prize winners of the National Federation of Musical Clubs' competition cannot enter two successive competitions.

The special prize to women composers, members of Federated Clubs, is governed by the same conditions as the general prizes.

Prize winners in each competition are made honorary members of the National Federation of Musical Clubs.

This competition was inaugurated at the fifth biennial festival of the National Federation of Musical Clubs at Memphis, Tenn., May 8 to 11, 1907, and the successful compositions were performed at the sixth biennial festival at Grand Rapids, Mich., May 24 to 29, 1909; at the seventh biennial festival at Philadelphia, Pa., March 27 to 31, 1911, and at the eighth biennial festival at Chicago, Ill., April 21 to 26, 1913. The prize compositions of the fourth competition will be rendered at the biennial festival of the National Federation of Musical Clubs, to be held at Los Angeles, Cal., in 1915.

Prize winners of the competition are requested to furnish copies of orchestral parts for renditions of compositions at biennial festival.

The judges, three in each class, will be chosen as before, from among competent persons, prominent in musical life, in different parts of the United States.

All compositions must be sent not earlier than August 1, 1914, to Mrs. Jason Walker, Chairman of American Music Committee, 116 South Michigan Avenue, Chicago, Ill.

American born composers are cordially invited to enter this competition.

MRS. JASON WALKER,
MRS. DAVID ALLEN CAMPBELL,
MRS. EMERSON H. BRUSH,
MRS. E. T. TOBEY,
DAVID BISPHAM,
American Music Committee.

POLACCO'S BRILLIANT LONDON TRIUMPH.

(Continued from Page 1)

In Europe we take pleasure in quoting from the Musical Review of January 20, 1912:

The dominating figure of the entire production was Giorgio Polacco, who played with the musical facilities of his fine orchestra with the same ease with which a pianist brings out the advantages of his instrument. The many artistic qualities of Mr. Polacco are so well known to our readers that it is unnecessary to enumerate them all; suffice it to say that they are still in evidence and in even a stronger degree than ever before. * * * He understands exceedingly well how to balance and equalize the various instrumental choirs in the body of first class musicians under him. We want to impress our readers with the superior musicianship of Mr. Polacco, especially at this time, for he possesses sufficient inborn genius as an orchestral conductor to justify us to present him to the Musical Association of San Francisco as a desirable candidate for the leadership of the San Francisco Orchestra. We have witnessed a symphony concert presided over by Giorgio Polacco and we heard him direct a Beethoven symphony with an intelligence and an individual power that we had not seen equaled since the days of Fritz Scheel. Today, Mr. Polacco possesses these qualities even in a more intensified degree, and since the Association seems disinclined to give our resident conductors a chance, why, we would recommend the next best thing, which is Mr. Polacco, whom San Francisco "discovered" at the same time it "found" Tetrazzini.

And now we want to refresh the memory of our readers concerning Mr. Polacco's New York success immediately after his first appearance at the Metropolitan Opera House:

MUSICAL COURIER, NOV. 13, 1912.—When all is said and done, however, the chief interest of the discriminative portion of the audience last Monday centered in the person and achievements of Giorgio Polacco, the new conductor, whose fame had preceded him to New York from other American cities, where he directed opera with such success that he was chosen to lead "The Girl of the Golden West" when that work, in English version made its way across our country under the management of Henry W. Savage. On the occasion of the Waterbury, Conn., premiere of the Savage production of the "Girl," the present reviewer had the honor to report the performance for The Musical Courier, and he then unhesitatingly pronounced Polacco to be a leader of unusual attainments bound to put to his credit many extraordinary triumphs with the baton. An elastic beat with fundamental rhythm, keen sensitiveness of dynamic and color contrasts, adaptability to the needs of the soloists, thorough command of orchestra and chorus combined with the ability to cause quick, accurate, and vital response, and palpable understanding of every shade of meaning in the score and text marked Polacco's Waterbury showing and also distinguished his performance of "Manon Lescaut." It was a polished presentation, and so artistically did the leader make his points that he helped the Puccini opera, which in and of itself is flimsy and superficial stuff of no real significance, to take on a certain air of distinctiveness which a less gifted leader never could have materialized from such a spasmodic, ill balanced, and superfluous score. Polacco's conquest of his audience was complete, and augured for even greater artistic treats to come when the orchestra has probed deeper into his fertile musical mind, and he is entirely at home with his surroundings and the capabilities and limitations of the singers under his charge. From what was heard last Monday, Polacco's repose, mastery and resourcefulness stamp him as ranking with the best of the conductors heard at the Metropolitan.

MUSICAL AMERICA, NOV. 16, 1912.—The new conductor, Giorgio Polacco, knows how to build broad, dramatic climaxes. It was delightful to hear him conduct the orchestral intermezzo—one of the most commendable things in the score. Mr. Polacco will doubtless be found to be an even more noteworthy conductor when he directs a better opera. The orchestra played with great elasticity and smoothness of execution.—H. F. P.

NEW YORK TIMES.—The performance of the opera was an excellent one, reflecting credit on the new conductor, Mr. Giorgio Polacco, who is new to the Metropolitan Opera House, though he has had American experience with opera as presented by Mr. Savage. He put energy and life into the performance and characteristic expression into the playing of the orchestra. There was finish in the performance, but there was too often an excess of tone that weighed heavily against the singers.

NEW YORK HERALD.—Another newcomer was Mr. Giorgio Polacco, Italian conductor, heard here for the first time. He proved to be a good musician, temperamental in his climaxes, usually sympathetic in his accompaniments—save in one or two instances when he hurried the singers.

N. Y. EVENING POST.—The new conductor, Giorgio Polacco, proved an entirely satisfactory substitute for Arturo Toscanini. He was most cordially applauded, especially after the elaborate orchestral introduction to the third act. He followed the singers conscientiously, and brought out all the beauty and passion inherent in the orchestral score.

N. Y. TRIBUNE.—The new conductor (Giorgio Polacco) displayed an admirable desire and commensurate ability to imbue the score with life and elasticity, but Puccini's orchestral voice is frequently blatant and needs a great deal of Bully Bottom's "aggravation" to become acceptable.

N. Y. WORLD.—Conductor Polacco is a most efficient musician and a valuable recruit to a department that has needed another leader of his ability. There were times during the performance when he misjudged the size of the auditorium, and then he asked too much of his orchestra in the way of power.

All in all, however, his work was of a very high order.




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N. Y. SUN.—Giorgio Polacco, a newly engaged conductor, directed the performance. There were times when he allowed his orchestra to play too loudly, but on the whole he gave the score a reading which had much color and elasticity. The orchestra played very well indeed.

ANOTHER GRAND REVIVAL AT THE TIVOLI.

"The Chimes of Normandy" to be Presented With An Excellent Cast and Artistically Mounted.

Lovers of genuine comic opera, well sung and staged, will welcome the announcement of the Tivoli's Revival of Planquette's beautiful opera, "The Chimes of Normandy," next Monday evening. The cast of "The Chimes of Normandy" is unusually good. Rena Vivienne will be Germaine; Myrtle Dingwall, Serpolette, the Good-for-Nothing; Henry Santry, the Marquis of Cornville; John Phillips, Jean the Fisherman; Robert G. Pitkin, Gaspard, the miser; Charles Gallagher, the Bailiff. The music of the opera is delightful throughout, and has scarcely a dull moment. The most conspicuous musical numbers are Serpolette's rondo, "In My Mysterious History," and a delightful fantasia, "Go, Little Sailor"; Henri's grand aria, "I Have Thrice Made the Tour of the World."

The famous Chorus with the Chimes, a most graceful and interesting number; Gaspard's quaint old Norman song, "We Were Full Five Hundred Rogues"; Germaine's "Legend of the Bells"; Grenicheux's Baccarolle, "On Billow Rocking." The scene is laid in Normandy in the time of Louis XV. The first act of this charming opera, one of the most popular of its class, opens in an old Norman village during the progress of a fair. Henri, the Marquis of Villeroi, who has been an exile since childhood, has just returned. The first scene discloses a number of village gossips who are retelling scandals about Serpolette, the good-for-nothing, who arrives in time to vindicate herself. Gaspard, the miser, has arranged to give his niece Germaine in marriage to the sheriff, the chief dignitary. Germaine, however, objects to the proposition, since, if she marries at all, she claims she must marry Jean Grenicheux, a young fisherman, in gratitude for saving her life.

The second act is occupied with the exposure of the ghosts in the castle of Villeroi. The Marquis is confi-

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dent that there is nothing supernatural about the apparition. He therefore introduces his servants into the castle, and after searching discovers that the ghost of Villeroi is old Gaspard, the miser. In the last act the castle is restored to its old splendor and the Marquis takes possession as master. He gives a fete and the villagers are invited, the crazy Gaspard being among them. Serpolette appears as a grand lady with Jean as her factotum, some papers found in the castle indicating she is the lost heiress. After a love scene between Henri and Germaine, however, Gaspard, who has recovered his reason, discloses that Germaine, and not Serpolette, is the rightful heiress and the true claimant to the title of marchioness.

Mias Catherine Golcher, a very successful and talented vocal student of Miss Marie Withrow, was the guest of honor at a farewell reception given by Miss Withrow prior to the young artist's departure for Europe where she expects to remain one year. A large number of guests came in response to Miss Withrow's invitation and the cozy rooms were the scene of animated conversation and a delightful musical program. Among those present were: Francis Walker, musical editor of the Spokesman-Review of Spokane, Mr. Lamberson of Spokane, Otto Fleisner, John Harraden Pratt, John C. Manning, Mrs. A. F. Bridge, Miss Estelle Carpenter, Mrs. Buergermeister, and other prominent musicians. Miss Golcher possesses a beautiful voice and sings with excellent taste and intelligence.

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ORPHEUM.

Milton Pollock will head the Orpheum bill next week and will present George Ade's new playlet, "Speaking to Father," which is said to contain some of the funniest lines ever written and to convulse the audience with laughter. Mr. Pollock, who has long been recognized as a comedian of exceptional ability and versatility, has secured the services of several very clever people to support him, and a most enjoyable entertainment is assured. Will Rogers, known to the stage as "The Oklahoma Cowboy," will give an exhibition of his wonderful skill with the lariat. He is also a genuine and original humorist and recently divided the honors with Blanche Ring in the production of "The Wall Street Girl." Only the other day Mr. Rogers showed that his theatrical life had not interfered with his cowboy dexterity, for, in a roping contest in Texas in which all the lariat champions were engaged, he roped and tied a steer in record-breaking time.

Walter S. "Rube" Dickinson will introduce his own original character creation, The Ex-Justice of the Peace, which is one of the biggest laughs in vaudeville. A famous critic said of him: "Dickinson will be arrested some day for making people shatter their ribs. As a portrayer of the rube character or village politician he probably is without a peer." Rameses, who will present his Egyptian Temple of Magic, has just returned from a tour of the world, during which he acquired a number of new tricks. A student of the occult, he found men in India who were performing awe-inspiring feats, handed down during years from father to son. Rameses has been in America long enough not to overlook anything good, and his new marvels contain many illusions that have puzzled the world for centuries. A clever young woman who chooses to be known simply as Phina will, with the assistance of a trio of clever boys and girls, sing, dance, entertain and make merry. Next week will be the last of Divine and Williams, Fred Hamill and Charley Abbate and the Bell Family in their artistic musical offering.

"THE ROSE OF THE RANCHO" AT ALCAZAR.

Mission life in early California is graphically depicted in "The Rose of the Rancho," which is to be revived in response to popular request next Monday night and throughout the week at the Alcazar, with Bessie Barriscale, Forrest Stanley, Howard Hickman and an augmented support. Constructed by David Belasco and Richard Walton Tully, two native sons of this state, the play treats of the stirring period when land-hungry Americans were dispossessing the Spaniards who had held the soil for centuries—when Spanish pride, resentment, passion and inertia were pitted against business shrewdness and activity. Among the places shown are the garden of the Mission at San Juan Batista—a glorious stage picture—and the patio and roof of a ranch house which three generations of women defend against "gringo" invaders.

HUGO MANSFELDT WEDS MISS HAZEL HESS.

Distinguished Piano Pedagogue and Virtuoso and Talented Pianist Were Married Last Tuesday Evening.

The many friends and admirers of Hugo Mansfeldt will no doubt be surprised to hear of his marriage to Miss Hazel H. Hess of San Jose. Those who are intimately acquainted with the famous piano pedagogue and virtuoso know him to be possessed of that delightful temperament which considers a happy and cozy home one of the absolute necessities of life. Indeed, Mr. Mansfeldt could not follow his enviable career with that energy and that enthusiasm unless he was able to work in surroundings that were congenial to him, and that contributed to his comfort and to his personal happiness. Being possessed of that enviable spirit that perpetuates a certain youthful atmosphere in art as well as physical endurance, it has always been one of the happiest circumstances affiliated with Mr. Mansfeldt's enviable career to have himself surrounded by youth, beauty and charm.

That under these circumstances he should have found a congenial companion whose character as well as delightful personality took his heart captive can not be wondered at, and those who are aware of the many delightful personal advantages of Miss Hazel H. Hess may easily understand how Hugo Mansfeldt surrendered to the spirit of genius and beauty. On the other hand, Miss Hess, who owes the awakening of her inborn musical genius to her distinguished teacher, and who is entirely wrapped up in music, could not help admiring the master mind that has brought her to the present stage of her enviable career, and from admiration to a much deeper emotional regard is but a short step. And so two highly artistic natures have found each other, and will henceforth share life's responsibilities in the holy bonds of matrimony. The wedding ceremony took place on Tuesday evening, August 5th, at Grace Pro Cathedral, Rev. T. Gresham officiating, after which the newly wedded couple left for Southern California on their wedding tour.

LES MISERABLES AT THE CORT.

The photo-drama in its ultimate expression will be divulged at the Cort Theatre for an engagement of but a single week, beginning with the matinee, Sunday. Referring to "Les Miserables," which has been done into film form and has created a genuine sensation abroad: This will be its first presentation in America. The pictures are said to have established a distinct epoch in the educational work of the "movies." It may be readily seen that an adequate and sympathetic interpretation of Victor Hugo's wonderful human document through this medium cannot be other than of tremendous interest and value apart from its entertaining qualities.

The producers went about securing their film in the most conscientious manner. The city of Paris was

studied for weeks in order to secure the proper settings for the various scenes to be enacted. The motion picture directors were instructed that the true spirit of "Les Miserables" must be reproduced. The matter of expense was not considered. It may seem like a tremendous extravagant statement to claim that \$100,000 was spent in producing this photo-drama, but the magnitude of the project, made apparent by a few minutes' view of the film, silences contradiction.

The greatest actors in Paris were secured to interpret "Les Miserables." Henry Kraus, the famous actor of the Theatre Sarah Bernhardt, was cast for the central role of Jean Valjean. Fantine was put in the hands of Mlle. Ventur from the Theatre de l'Odeon; Cossette was played by La Petite Fromet from the Theatre du Vaudeville; Javert by M. Ettevant, from the Theatre de la Porte St. Martin; and Marius by M. de Gravonne, from the Theatre du Parc. Then, too, the never-forgettable characters, Priest Myriel, Eponine, Thenardier, Gabroche, Fauchelvent, are made into living beings through the art of other famous French players. "Les Miserables" is in nine reels and makes for an entire evening's entertainment. There will be special orchestral music. John Mason closes his engagement to-night in "As a Man Thinks."

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Milton Pollock and Company in George Ade's new comedy playlet "Speaking to Father," Will Rogers, "The Oklahoma Cowboy," Walter S. "Rube" Dickinson, in his original character creation "The Ex-Justice of the Peace," Rameses, in his Egyptian Temple of Magic; Phina & Company in a classy singing and dancing act; Divine & Williams; Fred Hamill and Charley Abbate; Orpheum Motion Pictures showing current events. Last week the Bell Family in their artistic musical offering.

Evening Prices—10c, 25c, 50c, 75c. Box Seats \$1.00
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CHARLES MALLORY DUTTON

PIANIST

Announces His Return from Europe in October to Berkeley, Cal.

MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA THANKS MUSICAL REVIEW.

Expresses Appreciation of the Services Rendered By This Paper During the Third Annual Convention Which Took Place in San Francisco July Eighth to Eleventh.

The Pacific Coast Musical Review received the following letter which it is greatly pleased to give publicity:

2016 Pine Street, San Francisco,
August 4, 1913.

Mr. Alfred Metzger,
Editor of the Musical Review.

Dear Mr. Metzger:

The State Board of the Music Teachers' Association have requested me to convey their thanks to you and their sincere appreciation of the most generous notices and able criticisms and kindly and encouraging praise you gave during the recent Music Teachers' Convention. Not only the Board, but all the individual members of the Association, value the support you gave and spoke of it often during and since the meetings.

Thanking you again most sincerely, I am,

Yours truly, MARIE WITHROW,
Corresponding Secretary.

Editorial Note.—The Pacific Coast Musical Review has never been published for mercenary purposes, but it is human in one respect, namely, that any work it is doing in behalf of music at large is worthy of some kind of recognition. We do not desire this recognition for personal aggrandizement or selfish reasons, but simply as an evidence that what we are trying to do is really bearing good results. We do not hesitate to say that the above letter has delighted us greatly.



MRS. RICHARD REES

The Active California Concert Soprano Who is Looking Forward to a Very Busy Season

AN APPRECIATION FROM LOS ANGELES.

We take pleasure in publishing the following charming communication from a really efficient artist:

Los Angeles, July 28, 1913.

Dear Mr. Metzger:

It is certainly most encouraging to have a critic of your high standing speak so kindly of my work with the Brahms Quintette. Please let me thank you for it, and say it will only serve to make me work more earnestly than ever to be worthy of your high opinion. I thank you.

Sincerely,

PEARL BURCK-SELBY.
(MRS. L. J. SELBY)

Editorial Note.—We hasten to add that we do not print this letter in order to emphasize Mrs. Selby's kind words regarding our standing as critic, but we want to express our pleasure at having accomplished exactly what we set out to accomplish when speaking of Mrs. Selby's work, namely, to bear witness to her splendid work and thereby encourage her to continue on her present course.

KRUGER CLUB.

On Monday evening, July 28th, Georg Krüger held his first meeting of the Krüger Club in his new studio—which is large and spacious and well adapted to giving informal musicals by his pupils. A large gathering of guests listened to a lecture on "The New Method of Memorizing," by Krüger. His remarks were direct, and to the point, many items being of great value to the students. Among others was his theory on the importance of taking great pains by memorizing. The infinite capacity for taking pains, which is the quality of genius, is demanded from every scholar, and the entire concentration of thought which makes mental growth possible is exacted. Piano solos were rendered by three of his pupils. Miss Marie Riesener played the Waltz by Count Gichy for left hand with brilliancy. Miss Mabel Filmer

played the Nocturne, B flat minor, by Chopin, with artistic taste. Miss Mildred Sonnemann made a deep impression by her artistic rendering of the Kamenoi Ostrow of Rubinstein. Mr. Krüger concluded the program by playing Theme Varie by Paderewski in a masterly manner.

KOHLER & CHASE MUSIC MATINEE.

The program to be presented at this week's Music Matinee to be given under the direction of Kohler & Chase this Saturday afternoon, August 9th, will be out of the ordinary by reason of the exclusive character of its selections. The program will consist of operatic works only, and of these the majority have been taken from the Italian composers. The management has engaged for this occasion Signora Clementina Marcelli, an experienced prima donna possessing a beautiful dramatic soprano voice. Mme. Marcelli has sung at a number of leading opera houses in Europe, and since her arrival in San Francisco she has been greatly in demand. She is now singing at one of the city's leading cafes and is making an excellent impression by reason of her beautiful voice. She will render works by Mascagni, Verdi and Massenet, including arias from Cavalleria Rusticana, Otello and Herodiade.

The instrumental portion of the program will also be operatic and will contain extracts from operas by Ponchielli, Puccini and Wagner. These operatic selections will be interpreted on the Knabe Player Piano and on the Pipe Organ, and altogether the event should prove exceedingly interesting to the large number of listeners in attendance. The program will be as follows: La Gioconda—Danza della Ore—by request (Ponchielli), Knabe Player Piano; Romanza from Cavalleria Rusticana (Mascagni), Signora Marcelli, with Fischer Player Piano accompaniment; Madame Butterfly Selections (Puccini), Knabe Player Piano; Ave Maria from Otello (Verdi), Aria of Salome from Herodiade (Massenet), Signora Marcelli, with Fischer Player Piano accompaniment; Elizabeth's Prayer from Tannhäuser (Wagner), Sons du Soir (Kriens), Pipe Organ.

MARCHED BEHIND CADENCES.

Police Captain Gleeson is very appreciative of the Municipal Band Music, and in the exuberance of his spirits he addressed the following letter to John Keogh, the leader of the Municipal Band, who thought enough of it to give it publicity in the Labor Clarion. We take pleasure in publishing the letter in full as evidence of the dense musical atmosphere that permeates our police department. It is hardly necessary to add that by reprinting this letter we mean no offense to Captain Gleeson:

Mission Station, Police District No. 4.

John Keogh, Esq., Leader Municipal Band,
City and County of San Francisco.

Dear Sir: Permit me, on behalf of myself and members of Company "D," San Francisco Police Department, to express our thanks for the splendid marching music performed by yourself and members of your organization during today's parade. The cadence and the melodies were just the thing, and were the best we have marched behind in many years. Offering you our kindest congratulations and thanks, I am,

Very respectfully,

HENRY GLEESON,
Captain of Police.

FERRIS HARTMAN'S SUCCESS AT IDORA PARK.

The bill at Idora Park last week was The Mayor of Tokio, a very entertaining and at times quite pretty musical concert. The piece is staged very picturesquely and the cast has been selected with much care. Ferris Hartman in the role of Marcus Orlando Kidder, impresario, succeeds in arousing the large audiences to continued outbursts of merriment, and, as usual, he introduces some topical verses that extend the performance to more than its allotted space of time. Mr. Hartman possesses the knack of entertaining big gatherings to a nicety and the attendance at Idora Park is ample proof for this contention.

Mindel Kingston's beautiful soprano voice is in evidence during several decidedly pretty solos. Grace Du Val looks decidedly pretty and vivacious as Chub and acts and sings the role with adequate ease. Alice McComb is very humorous as the wardrobe woman and Fay Poston is a decidedly charming and dashing sourette. J. Bundy, Fred. Snook, George Ebner, Robert Fitzsimmons, Lawrence Bowes and Harry Pollard combine to make the production a success. May Livingston, a new addition to the company, exhibited a very pleasing voice and presented a very neat appearance. The chorus, as usual, sang delightfully and danced with limpidity.

SHORT ITEMS OF INTEREST.

Mrs. M. E. Blanchard, after a two months' vacation, spent in the Sierras, has resumed her classes in voice culture and singing. With her work at Mills College, where the new opportunities for music students will doubtless attract many applicants, and her lessons in this city, Mrs. Blanchard is prepared for a full quota of working hours for the season.

Miss Alice Coleman, a student of Mills College and now assistant to Mrs. Blanchard in the vocal department there, has charge of the music at the Y. W. C. A. Convention at Pacific Grove this month. Another pupil,

Miss Edith Benjamin, assists Miss Barbara McKenzie in a program at the studio of the Berkeley Piano Club on August 14th. Miss Benjamin will sing two groups of songs: Se Florindo (Scarlatti), Se tu m'ami (Pergolesi), Der Nussbaum (Schumann), The Danza (Chadwick), Requiem (Homer), Hayfields and Butterflies (Del Riego). Mrs. Blanchard is planning many students' recitals this season in her new studio, Room 1004, Kohler & Chase Building. These recitals will aim to be illustrative of a period in music or of a composer and will be accompanied by short explanatory talks.

H. B. Pasmore has returned from Santa Barbara after a successful summer of teaching and recreation and will resume teaching both privately and in the Pasmore Conservatory. The Pasmore Trio gave two very successful concerts in Santa Barbara during July, and expect to appear presently in concert in San Francisco in one of the faculty recitals of the Conservatory. We are in receipt of a very neatly compiled prospectus of the Pasmore Conservatory of Music of which we shall speak at length next week.

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Mrs. Richard Rees, the well known concert soprano and vocal teacher, is spending her vacation near Healdsburg on the Russian River. She expects to remain a week, this being all the time she can devote to recreation as she has a very busy season ahead of her. Her vocal class is now very large and her recent engagements included: Soloist at the Fourteenth of July celebration of the French Colony at Shellmound Park, July 13th, Golden Gate Commandery Hall on the afternoon of July 14th, and at Scottish Rite Auditorium on the evening of July 14th. On July 20th she sang for the Y. M. C. A., and on July 26th she was the soloist at one of the summer Music Matinees at Kohler & Chase Hall. She has in preparation a pupil recital to be given during the early part of the season.

Louis H. Eaton, the well known organist and vocal teacher, has returned from his vacation on the Truckee river, near Boca. He spent a month away from the cares of studio work, and being very fond of fishing, he has many interesting stories to tell, all of which he supports with documentary evidence, namely, photographic reproductions. Mr. Eaton knows what effect usually fish stories have, and so he has prepared himself accordingly. He resumed his classes last Monday, August 4th.

George McManus, the brilliant young pianist and teacher, has returned from San Juan Islands where he spent his vacation during July. He returned with renewed vigor and energy and has opened a new studio at his home, 2723 Sacramento Street. Mr. McManus is preparing a program for a recital to be given some time in October, and those who have already had the pleasure to listen to Mr. McManus' exquisite pianistic art will look forward to this event with more than ordinary interest.

Hother Wismer, the prominent violinist and teacher, returned from a three weeks' vacation at Castella, in Shasta County. He also remained one week at the Aptos country home of W. T. Sesnon as a guest. Mr. Wismer reports having had a splendid time and having thoroughly enjoyed the opportunity to escape the difficult tasks of concert and studio work. He will give a recital during the season during which he will introduce several new works. He will resume his classes next Monday, August 11th.

G. Jollain has resigned his position as violin instructor at the California Conservatory of Music and will henceforth teach privately at his studio, 376 Sutter Street. He is preparing a program for a pupils' recital to take place some time in October.

Herman Martonne, the successful violinist and teacher, concertmaster of the People's Philharmonic Orchestra, left for Bohemian Grove yesterday to act as concertmaster of the Jinks Orchestra. Mr. Martonne will also play several solos during the concert preceding the Midsummer Jinks. Upon his return he will resume teaching in his new studio at the St. Dominics Apartments on Bush Street.

"THE MOST IMPORTANT FEATURE OF MY WORK."

Symposium Read by Miss Marie Withrow Before the
Third Annual Convention of the California
Music Teachers' Association.

The Pacific Coast Musical Review gladly publishes the following interesting symposium rendered by Miss Marie Withrow before the third annual convention of the California Music Teachers' Association. This extract is taken from a work which Miss Withrow is now preparing for publication and which is being copyrighted:

There are three related mental forces that are not sufficiently in evidence in our schools of singing. We teach breathing (by various "methods")—we teach "voice-placing" (by various "methods")—we all take up the points of "front" singing—of resonance—diction—style—interpretation—etc., etc., and no pupil leaves a studio without having had work mapped out for him under these various heads, and takes with him a more or less clear idea of what he is to practice. Our books, magazines and stray paragraphs in "Musical Notes" all speak of the "necessity for Physical—Mental—and Vocal Fitness,"—and then proceed to elaborate the idea of Vocal Fitness only. Why omit any reference to, or any information concerning the other two points? Why mention them at all? It seems to me the time has come when some one should rise up and answer the last question, assuring the departments of musical pedagogy that the teaching of three-fourths of our actual work is being ignored. Having but ten minutes at my disposal, I can scarcely hope to do any more than touch lightly on two or three of the chief points of my subject, and, having a subconscious sense that those who are to follow me (and the hour already late) wish I would not talk at all—I will be as brief as possible.

First, let us take a few points in regard to the Physical. A caged body emits a caged voice. Wrong gesture is always accompanied by wrong tones. Freedom of the body and the freedom of the gesture gives freedom of the voice. Physical freedom requires mental dare! Without mental and physical dare, one will never be anything but mediocre in any profession or walk in life! Dare to make gestures—nothing artificial, nothing unnatural, nothing "pretty,"—but vigorous, "straight from the shoulder" movements, expressive of a definite and vivid idea. When teaching this, we are not teaching "acting" (that is, acting for the stage), but ACTION for tone production, vocal or instrumental.

Gestures express Thoughts—not simply words, therefore the continuance of a gesture—whether it is of the hands, head, legs, or arms, or whole body, must have its proper length of time, and this endurance is Mental Dare.

Another point is,—large eccentric gestures assist the mind to overcome the fear of Space. All pupils have this fear, to a greater or less extent, and the training should be such that the pupil realizes that he has a right to Space which naturally belongs to him. In this Space he may use his greatest extension of arms or

legs or body in any position. He must be urged to make use of the area which is his by right, and traverse it in any direction with perfect freedom. When he learns this by actual movement, he becomes less afraid to move, and the voice—which is dependent on the free-will of the large and small muscles of the body, unembarrassed and unharassed by subconscious limitations,—takes on a new and splendid freedom. When one is afraid of space—i. e., an auditorium and the relations to his person,—the length and height of the platform, etc., and moves as if afraid of projecting his arms out into the area about him, and is filled with an impression that he is personally in an awkward position to all things outside his reach, it is always accompanied by an indrawing of the larger muscles. Free communication between the mind and the muscles by way of the nerves is hampered, if not cut off; so, with the body shrinking and growing rigid, how can the voice be liberated? What shall be done? May I suggest some exercises?

Stamp;—learn Russian dances or peasant dances;—lie down on the floor suddenly and rise immediately;—swing your arms over your head—and a hundred other physical exercises, performed brutally. Learn the Separation of Energy! Learn to use one side of the body with strong tension and at the same instant release the other side. Then tense the two arms and release the rest of the body; tense the two legs and one arm and release the rest of the body; then create strong tension of the chest and abdominal muscles, with perfect release of the neck, jaw, tongue and facial muscles. The last is, for the singer, tremendously important. Naturally, one cannot perform, voluntarily, any movements with the body without activity of the mind. These exercises of dramatic dancing, etc., not only give freedom of motion of the body and nerve-release, but they strongly affect a very important point,—that of keen consciousness of rhythm.

Prof. Dalcroze of Berlin has been at work at this idea and evolved a very beautiful philosophy for both the physiological and esthetic side—but he has not yet made it applicable to singers in regard to singing. Every vocal teacher, however, should know what every great pedagogue is doing. Great, free and beautiful movements—with sharply marked impelling physical rhythm, are an enormous advantage to the singer who desires a great—a "glorious" voice. This is a long story and I must go on to another point. For the mind to overcome the fear of Space, and to overcome a sluggish or timid body, is a great feat, but we have another mental obstacle which is a giant. This point is aural fear! The ear is as timid as the frightened body, and only in rare cases consents to hear its own voice create "an awful row." It strongly resents crude tones; it does not wish the foot to stamp on the floor and make a sudden noise; it does not wish the hand to strike a resounding sharp blow on an empty box; it is trained—or, rather, the mind has trained it,—to believe that not to make a noise, is being refined and "good."

(To be Concluded in Next Issue. Out August 30)



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During the summer months, as a result of the vacations, many advertisers are inclined to keep their accounts running until the beginning of the season. The Pacific Coast Musical Review, as a rule, has been very fortunate in this respect, as we only accept the advertisements of those members of the profession whose financial integrity is beyond question.

On account of the usual influx of new advertisements at the beginning of the season, and a disinclination on our part to increase the size of the paper at this time, we are compelled to announce that any advertisement unpaid during more than two months will be discontinued in the first issue of September. The season will be exceptionally lively and apparently unusually prosperous, and from present correspondence it would seem that the new advertisements will be even more numerous than last year. Therefore it becomes necessary to again enforce the rules which we were willing to relax a little during the summer months.

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Price 10 Cents

"CHIMES OF NORMANDY" REVIVAL AT TIVOLI.

Planquette's Exceedingly Charming and Melodic Musical Gem Receives Splendid Interpretation at the Hands of an Exceedingly Clever Company.

By ALFRED METZGER

The Tivoli Opera House management can again be proud of a production that must contribute to the musical refinement of any community. The Chimes of Normandy, one of the prettiest and most musical of the comic opera classics, was revived last Monday evening, and was received with such enthusiasm and with such increase of attendance that, instead of the original one week's run, it has been decided to retain it for two weeks on the boards. This was an excellent decision, for productions like the one now in progress at the Tivoli Opera House contribute remarkably to a finer musical taste in any community. Before reviewing the performance itself we desire to call attention to the fact that the Tivoli Opera House management has engaged a new stage director in Charles H. Jones, one of the best known and most successful members of his craft in the United States. Mr. Jones has been associated with several of the leading operatic enterprises in this country, and San Francisco has every reason to feel grateful to him for his fine work with several of our most successful stock company enterprises. The stage director is a very important factor in a theatre like the Tivoli Opera House, where productions are changed every week, and where thoroughness and despatch must be joined to bring forth a complete and enjoyable performance on the first night. We believe Mr. Leahy has made no mistake in securing Mr. Jones, and we will watch his efforts with great interest.

The first performance of the Chimes of Normandy, which took place last Monday evening, introduced Myrtle Dingwall as the soubrette. Hitherto Miss Dingwall occupied only minor roles at the Tivoli, and the management, noting her adaptability, decided to risk her in a more important task. Whoever was responsible for giving Miss Dingwall this chance to make good made no mistake, for she jumped immediately into public favor and had the satisfaction to inspire her audiences to reward her with several enthusiastic encores. Miss Dingwall possesses all the personal attractions for an ideal soubrette. She is petite and attractive looking on the stage, dances very gracefully and moves about with alacrity and ease. She possesses a very flexible and velvety soprano voice of fine range and particularly sonorous depth and limpid height, and whatever it may lack in volume is made up amply in quality. She gave a decidedly pleasing and satisfactory interpretation of Serpolette.

Rena Vivienne in the role of Germaine again had an opportunity to reveal her many artistic qualities. She has improved wonderfully in her vocal execution. When she first appeared at the Tivoli Miss Vivienne had a little trouble with her high tones. They invariably were too open and sounded forced, which also was responsible for frequent deviations from the pitch—sometimes flat and sometimes sharp. Now, this clever artist has discovered the art of covering tones that are likely to become faulty, and with this covering of the notes Miss Vivienne has practically eliminated her off-pitch singing and her high tones sound exceedingly pleasing. Otherwise Miss Vivienne always possessed an excellent soprano voice of splendid timbre and range and of a certain warmth of interpretation that assisted wonderfully in making her work very valuable from a serious artistic standpoint. Another splendid feature of Miss Vivienne's accomplishments is her clear and concise enunciation. Indeed, her diction is worthy of emulation by any vocal student who attends the Tivoli performances regularly. As an actress, too, Miss Vivienne has done some splendid work, and her impersonation of Germaine must be counted among the best things she has done since her engagement at the Tivoli. The most remarkable thing about Miss Vivienne is her absolute certainty of the role she may represent, even at a first presentation, and the versatility of her impersonations. She is one of the most dependable and most capable comic opera prima donnas we have seen in recent years.

Henry Santrey in the role of the Marquis gave evidence of pronounced musical thoroughness. He sang

his aria, "With Joy My Heart Often Bounded," with an emotional sentiment and a beauty of voice that justified the enthusiastic outbursts of applause that greeted the conclusion of this gem. Mr. Santrey possesses an exceptionally mellow and flexible voice which he uses with consummate artistry. If he could put some of the ginger of his vocal efforts into his histrionic work, he would become one of the most ideal exponents of comic opera baritone roles. John E. Phillips as Grenicheux has ample opportunity to display his ringing tenor voice. He sings frequently with fine grace and in a decidedly romantic style. The role he has in The Chimes of Normandy, while not exactly within the scope of his temperament, gives him occasional chances for the display of his fine lyric abilities. This is especially true of the "That Night I'll Ne'er Forget," which was sung with that lilt and vivacity so characteristic of it.

In the role of Gaspard, Robert Pitkin has so far done the most excellent work since his first appearance at the Tivoli. He has grasped the intensity of the character and delineates it faithfully throughout the action of the story. He is exceptionally intense in the famous bell scene. Indeed, his entire deportment during the ghost scene is worthy of the highest praise. We are glad to bestow the heartiest commendation upon a dramatic achievement of the most worthy character. Mr.



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Pitkin is justified to the numerous curtain calls that reward him every night after the second act. Charles E. Gallagher in the role of The Bailli is not at his best. In the first place, his naturally beautiful and sonorous baritone voice has not the necessary opportunity to be displayed to its greatest advantage, and then the rather clownish character does not especially suit Mr. Gallagher's somewhat heroic style of deportment. Under these circumstances we believe Mr. Gallagher is doing splendidly, as it is really an extremely difficult proposition to interpret a role that is a little outside one's sphere. This is one of the obstacles of stock company work, namely, to be able and willing to play any role for which one may be cast whether especially suited for it or not.)

Again the scenic display of the production is exceedingly elaborate and artistically designed. Whoever does the scene painting for the Tivoli is truly an artist. Every set seems to be more attractive than the preceding one. Chorus and orchestra did their particular share toward making this production a brilliant success and it is to be hoped that the public will continue to crowd the theatre during the balance of the two weeks' run of The Chimes of Normandy. That delightful English ballad opera, The Bohemian Girl, will receive an elaborate revival, beginning with Monday evening, August 25th.

The Pacific Coast Musical Review is in receipt of greetings from Mr. and Mrs. Hugo Mansfeldt sent from Alpine Tavern on Mount Lowe in Southern California. The writers enthuse over the scenic beauties of the place and enjoy the scenic splendors of the vicinity.

MME. SCHUMANN-HEINK IN CALIFORNIA HOME.

Interesting Interview with the World's Greatest Contralto in which She Reveals a Most Beautiful Side of Her Nature.

(From Musical America, August 9, 1913.)

Americans who observe a particular ebullience of spirits in Mme. Schumann-Heink during her concert appearances of mid-summer may account for this joyousness by assuming that it is a reflection of her first visit to her new California home, which occupied her early summer. "Grosmutter" Schumann-Heink had four children—Ilans, Ferdinand, Maria and George Washington—a daughter-in-law, Mrs. Hans Heink, and a tiny granddaughter and namesake, Ernestine Schumann-Heink, united in a glorious reunion at this new home, sixteen miles from San Diego, on a rocky pinnacle overlooking the beautiful El Canon valley.

Speaking of the reunion, Mme. Schumann-Heink said: "Oh, we had such a wonderful moving in, such a lovely time of it we had. It was the first time in my life that my children did everything for me. No servants, nothing, and they did the cooking and the waiting and set the table and washed the dishes, and oh, it was so good! And I just sat and looked and looked and I could do nothing. They would not let me. The love I bear my children has made me what I am," continued the contralto. "And I love America, I love Americans. I cannot tell you how much I love them, the great-hearted people, and I want my children to be Americans, to marry Americans and to live in America. America has been so good to me."

"This is my flag," she said, gently touching the American flag; "and when my flag-pole comes it goes over the house." And then, laughing, "But why shouldn't I be crazy about something? Other artists are crazy, some about such foolish things as diamonds. I am crazy about the American flag."

Hotel Life Palls on Her.

Aside from her work Mme. Schumann-Heink is the most domestic woman in the world. She was born a hausfrau and has remained one by preference, but so much of her life has been spent in hotels and on the road that when, a few months in the year, she finds herself in a nest of her own, like this California home, she revels in it. Cleaning and mending her many costumes is her recreation, and darning bagfuls of the children's stockings, and brooms and pots and pans are at once her greatest joy and wildest dissipation. She leans over the washtub herself to do her finer laces and materials, hangs them out to dry, and when her work is over feels all the honest pride of a professional washerwoman.

When asked about her domestic activities she thrust out her hands gleefully. They were strong and capable and the tips of her fingers were just a little rough and showed some of those tiny little black spots that mark the hands of a busy needle-woman. "You see," she said, "my hands are not soft and manicured. Why should they be? I am a housewife just as much as any one else."

Mme. Schumann-Heink has a wholesome gospel covering many aspects of life, and among other things she does not believe in women voting or going into politics as she maintains "women should rule from the house and a nation is great only as long as its mothers are great. Women will never rule the world except from the home and cradle, and until recent years they have always ruled it and ruled it from just there. I do not know why they should want to rule it any other way. Perhaps they have found some easier way than they have already had, but they will never find a nobler. But I am old-fashioned and may not understand."

Mme. Schumann-Heink believes that Americans are the most appreciative of music of any people in the world and are, in some respects, the most musical. She has absolute faith in the future of the American people and in the American character.

Among the newcomers in San Francisco is Miss Janet McHoul, an experienced organist who has had her musical education in England. Miss McHoul spent most of her professional life in South America where she achieved brilliant success as organist. Miss McHoul now locate in San Francisco and expresses her wish to receive an engagement as church organist. She is an experienced choir director and received her training at the Royal College of Music in London.



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PACIFIC COAST Musical Review

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THE MUSICAL COURIER'S SAN FRANCISCO OFFICE.

As already announced in these columns, the Editor of the Pacific Coast Musical Review is now in charge of the San Francisco headquarters of the Musical Courier of New York. This office includes the territory in the Northern part of California. The Musical Courier is generally known to be the greatest musical journal published in the world, and an adequate representation in its columns means a great deal for the musicians of the Pacific Coast. The Musical Courier headquarters are at Rooms 1009-1010 Kohler & Chase Building, 26 O'Farrell St., near Market, San Francisco—the same as the executive offices of the Pacific Coast Musical Review. Advertisements and subscriptions for the Musical Courier will be accepted at these offices. News items concerning the activity of teachers and artists in this territory will be gladly received and attended to. Address all communications concerning the Musical Courier to the above office.

ALFRED METZGER,
San Francisco Representative The Musical Courier.

MANNING SCHOOL OF MUSIC EXPANSION.

Congratulations are due John C. Manning for the splendid success achieved by him in his very efficient educational institution hitherto known as the Manning Conservatory of Music. The influx of new pupils and the demand for a bigger faculty have been so gratifying that Mr. Manning has been obliged to move into more elaborate and more handsome headquarters at 2550 Jackson Street, where his exceedingly well established enterprise will be known as The Manning School of Music. This new edifice is situated at the corner of Jackson and Pierce streets, facing on one side a beautiful park and on another having an inspiring view upon the ocean. It is conveniently located, as far as street car traffic is concerned, and is in the center of San Francisco's most exclusive residence district. The Manning School of Music will re-open next Monday, August 18th.

The faculty includes several of our most representative musical educators, and it will be comprised as follows: Piano—Mr. Manning and assistants, William C. Warriner, Karl Rackle and Miss Lillian Capp; Organ—Wallace Sabin and Henry Bretherick; Voice—Mrs. Marriner Campbell, Miss Olive B. Wilson, Percy A. R. Dow and Frank Carroll Giffin; Violin and Viola—Sir Henry Heyman and Miss Jeanne E. Jenks; Violoncello—Herbert Riley; Public School Methods—Elementary Harmony and Theory—Mrs. L. V. Sweesy; Little children's classes in color music, normal work for teachers teaching children, and classes for mothers who wish to assist children—Miss Wilson; Classes in the Faelten System of Fundamental and Elementary Training—Mr. Manning; Ensemble—Herbert Riley; Conducting and Chorus—Mr. Dow and Mrs. Sweesy.

Carl Faelten of Boston, founder of the Faelten Piano-forte School and formerly director of the New England Conservatory of Music, visited Mr. Manning on his way through San Francisco from Washington, where he spent the summer with his daughter, last Thursday and Friday. Mr. Manning gave a reception in his honor which was attended by a number of leading members of the profession on Thursday evening.

PASMORE CONSERVATORY PROSPECTUS.

The Pacific Coast Musical Review is in receipt of a very handsomely compiled prospectus of the Pasmore Conservatory of Music, 1470 Washington Street, San Francisco, which sets forth in very interesting terms the advantages to be derived from study at this excellent institution. The faculty is comprised of H. B. Pasmore, singing, theory and composition; Suzanne N. Pasmore and Mrs. Blanche Ashley, piano; George Stewart McManus, master school of piano playing; Mary Pasmore, violin; Dorothy Pasmore, cello. There is a Berkeley Branch of the Conservatory which is located at 2742 College Avenue and of which Mrs. Blanche Ashley is the manager. We cull the following information from this exceedingly interesting little booklet:

Purposes of the Institution.

The principle of conservatory teaching lies in the association of the students and has proved itself to be of far greater advantage than private lessons. It offers for one thing, to those who have chosen music for their life's work, the possibility of a thorough, systematic education, but on the other hand, it will also incite amateurs to earnest work, enlarge their knowledge and increase their facility. The simultaneous participation of the pupils in the same lessons awakens and elevates the desire for learning and the interest in the lesson

and also arouses the emulation of the pupils. The pupil profits not only by his own personal instruction, but also by studying the virtues and failings of his fellow students. He also becomes thoroughly familiar with a considerable larger number of compositions, and the constant observation of the instruction given others develops in the student the ability to teach. Also, class lessons guard him against one-sided development.

In addition to the above evident advantages, which the principles of class instruction afford, may be mentioned that the price of conservatory lessons being comparatively lower than is possible in private lessons, those of limited means may easily acquire a thorough professional training in music. San Francisco is particularly well situated to offer to musical students those advantages which one gets from a study abroad. It is a music loving community, where the world's greatest artists are heard at regular intervals and the local talent is of a very high order. The delightfully moderate climate makes it possible for students to pursue their studies the year round without any discomfort and on this account San Francisco offers special inducements to students from a distance where climatic conditions are not so favorable.

Plan of Studies.

The Pasmore Conservatory starts with a faculty that at once establishes its standing as a high class institution, and it will maintain a musical scholarship that will place its graduates in the same rank with those of any institution in Europe or America. The heads of departments only are announced at this time, for it will be the policy of the director to engage only teachers for whom it has employment. Great care will be taken in the selection of teachers who are in sympathy with the aims of the Conservatory and the general plan of instruction followed by the heads of the different departments. The Conservatory keeps the various purposes of the students in mind and has arranged the teaching plan accordingly.



MISS AGNES WHITEHEAD
The Distinguished English Mezzo Soprano Who Decided to Locate Here

Those students who are training themselves for the teaching profession will find the Normal course, the necessary education; at the same time, those who have chosen the career of a virtuoso or singer can obtain the knowledge indispensable to every musician. The students will have the opportunity to study ensemble music through four and eight-hand piano work, also in the interpretation of Trios, Quartets, etc., and in part singing and choruses. Once a month there will be a public pupils' recital in the hall of the conservatory, in which all students will have the opportunity of appearing. Instruction in the different classes will be given according to the capacity and capability of the scholars. The wishes of the students as to choice of teachers will be carried out if possible. In special cases, the Director reserves the right to assign the pupils to a proper teacher.

KOHLER & CHASE MUSIC MATINEE.

The management of the Kohler & Chase Music Matinees has kept its promise to the musical public to make the summer series of events as interesting as energy and money can make them. The soloists represented were among the foremost artists residing in the far West. Nearly every program contained its novel feature of more than ordinary musical importance. There were a gratifying variety of artists represented, namely, vocalists, pianists, violinists, cellists, and on one or two occasions dramatic readers. And now another artist is added to this splendid array of talent and genius. This time the soloist is Madame Carusi, the distinguished harpist, who will appear at this week's Matinee on Saturday afternoon, August 16. Madame Carusi is an artist of the highest rank. She has an international reputation, having appeared as soloist as well as orchestral player throughout Europe and eastern America. In addition to her instrumental ability, she is also a composer, being at present at work composing a grand opera that promises to become a valuable addition to musical literature.

The program has been selected with especial care. It will contain an original composition by Mr. Vargas which will be interpreted by the composer on the Knabe Player Piano and which is exceptionally neat and melodious. The complete program will be as follows: The Awakening of the Birds, Op. 39 (Lysberg), Knabe Player Piano; Dance of the Diamonds (Friml), Fischer Player Piano; Morceaux Characteristic (Tarish-Alvares), Mme. Carusi; Serenade, Op. 3 (Rachmanoff), Fischer Player Piano; Whispers of Love, Valse Lente, played by the composer (Vargas), Knabe Player Piano; Sons du Soir (Kriens), Love Songs (Nevin), Pipe Organ.

CHICAGO GRAND OPERA COMPANY.

In time past, it has been the prevailing custom with operatic impresarios to announce their prospectus, possibly as early as thirty days previous to the first performance of their season, and then by reason of the idiosyncrasies of artists, to issue daily bulletins, announcing changes, both as to opera and cast. Cleofonte Campanini appears to be made of livelier stuff. Ever since the curtain fell on the last opera of the last season, he has been busily engaged, rounding up the forces of the scattered stars that he has engaged for the season of the Chicago Grand Opera Company. This tireless and well directed enterprise has secured results that are as firmly fixed as an opera contract will allow, and he has been able to send to Manager Bernhard Ulrich, of the Auditorium in Chicago, not only the list of leading people, but the repertoire for the entire season, four months in advance of the opening. Some important negotiations are still pending, but the secured stars are of a magnitude to at once arrest attention and win the commendation of the music-loving public.

He announces the engagement of the following well known artists: Sopranos: Mary Garden, Carolina White, Lina Cavalieri, Frieda Hempel, Florence Macbeth, Jane Osborn-Hannah, Minnie Saltzman-Stevens, Maggie Teyte, Marta Dorda, Frances Alda, Jenny Dufau, Alice Zeppilli, Mabel Riegelman and a number of others. The tenor battery is the strongest ever brought forward by any operatic organization and includes: Alessandro Bonci, Charles Dalmores, Lucien Muratore, Aristodemio Giorgini, George Hamlin, Emilio Venturini, Giovanni Martinelli and Farrarri-Fontana. The contraltos present such favorites as: Schumann-Heink, Louise Berat, Margaret Keyes, Cyrena Van Gordon, Ruby Hely and Julia Claussen. The baritones are as notable as the tenors, including: Tita Ruffo, Hector Dufranne, Clarence Whitehill, Vanni Marcoux, Giovanni Polese, Sig. Frederici, Nicolo Fossetta, Frank Preisch and Armand Crabbe. The basses are equally stalwart tonalists: Allen Hincley, Gustav Huberdeau, Constantin Nicolay, Vittorio Trevisan and Henri Scott.

The regular repertoire will embrace: (Italian) "Barbieri di Siviglia," "Lucia di Lammermoor," "Pagliacci," "Cavalleria," "Rigoletto," "Hamlet," "Tosca," "Trovatore," "La Boheme," "Jewels of the Madonna," "La Traviata"; (French) "Jongleur de Notre Dame," "Carmen," "Louise," "Thais," "Samson," "Herodiade"; (German) "Tristan and Isolde," "Lohengrin," "Die Walkure," and "Parsifal."

A repertoire of English opera has been arranged for Saturday evenings and will include: Hansel and Gretel, "Cinderella," "Carmen," "Tales of Hoffman," "Marta," "Mignon," "Faust," "Cricket on the Hearth," "Natoma," "The Lovers' Quarrel," "Cavalleria-Rusticana" and "The Secret of Suzanna."

There will be notable revivals of "Fedora"—Muratore and Cavalieri; "Gioconda"—Bassi, Ruffo, White and Claussen; "Manon"—Garden and Bonci; "Don Giovanni"—Ruffo, Giorgini and Dufranne; "Linda di Chamounix"—Tita Ruffo and Rosa Raisa; "Puritani"—Bonci and Macbeth; "Pelleas and Melisandre"—Garden and Martinelli; "Madame Butterfly"—Amedeo Bassi and Rosa Raisa; "The Girl of the Golden West"—White and Martinelli.

The novelties are: Massenet's "Don Quijote," with Mary Garden and Vanni Marcoux; Fevrier's "Monna Vanna," with Mary Garden and Lucien Muratore; Franchetti's "Cristoforo Colombo," with Tita Ruffo, Amedeo Bassi, and Rosa Raisa; Leoncavallo's "Zingari," with Bassi, Raisa and Polese; Kneitzel's "Le Ranz des Vaches," with Dorda, Claussen, Dalmores and Dufranne; Guecchi's "Cassandra," with Carolina White and Julia Claussen.

There will be three performances of "Parsifal" Sunday afternoons, in January. The season opens in Chicago the week commencing November 24th.

BOHEMIAN CLUB JINKS CONCERT.

That always eagerly anticipated event, the annual Bohemian Club Concert, will take place at the Tivoli Opera House next Thursday afternoon, Aug. 21, at three o'clock, when the wives and sweethearts, sisters, cousins and aunts of those who attended the presentation of Rufus Steele's "The Fall of Ug" at Bohemian Grove last Saturday night will be privileged to hear the beautiful music written by Herman Perlet for the play and to see the motion pictures of the notable production in the forest of redwoods. A symphony orchestra of seventy-five picked men under the direction of the composer will interpret the music, concerning which he says:

"After close study of the play I realized the fact that Ug could claim no single country as his own, but that his awful power held the world and dominated all nations, savage and civilized, alike. Consequently in my conception of the music I have not adhered to any one form, style or school; on the contrary, I have written 'with a free hand,' breaking theoretical rules at my pleasure in order to get most thoroughly into the atmosphere of Mr. Steele's book."

The big male chorus of husbandmen, shepherds, huntsmen and warriors will include seventy voices and as this will be the only public production of the work, the Tivoli, which is admirably adapted to affairs of this kind, will undoubtedly be crowded to the doors. Seats will be on sale at the box office on and after Monday morning at nine o'clock.

"THE MOST IMPORTANT FEATURE OF MY WORK."

Symposium Read by Miss Marie Withrow Before the
Third Annual Convention of the California
Music Teachers' Association.

By Marie Withrow.

(Continued from Last Week.)

The only way to overcome this, is for the pupil to make and listen to these crude noises. We all know how difficult it is to persuade a pupil to sing a tone "sforzando." Why? It is the noise of it—the sudden volume—the percussion, that he does not like. He appreciates it in others, but he does not dare, physically or aurally to vocally produce it! He must. He must be trained to hear noises, and these sounds he must be compelled to make himself. He won't "bang" out a chord on the piano; he won't make a strong scratching sweep of the bow on a violin; he won't play staccato on the organ; he won't sing scales laughing, or with "bow-wow-wow"; and when he is made to sing in this way, and dance at the same time and snap his fingers with every tone—he wishes he were dead. Singers, I find, are of three classes. Those who love the physical act of singing but do not care for training. Those who love the music and the art, and cannot make their bodies respond,—rather, do not want to make them respond. The third are those who love the physical act of singing and also the work of exquisite interpretation. The first are our chorus people, choirs, etc. The second become good critics and good teachers. The third become the great artists. If we teach our pupils to develop what is latent, i. e., develop the body and the mind, they will become artists!

But one more point, which concerns our work physically and mentally, and that is, something behind our teaching, which is SPEECH. This part of our work is not up to the standard because we do not teach aural dare, about which I have spoken under Dynamics. The pupil does not wish to make the crude sounds for speech, neither do his parents wish him to! My strong objection to sending pupils to "elocutionists" is a very vital one, and I speak from experience. They—I know of no exceptions—begin by arousing depressing emotions! The exercises for physical and mental excitement are too generally those of throwing one's self on one knee, and letting out the voice in a wall of despair, or throwing the body backward on a supporting leg, the arms raised tensely with stiffened fingers and a scream of fear or agony, or wildly waving arms and the hysterical laughing of one mentally unbalanced. These depressing emotions and their tense physical gestures are precisely what we do not want. Can we not teach the necessity of abandon, of freedom of movement; teach the pupil to accept his rights; persuade him to shout, call, laugh; persuade him (and, of course, "him" means all singers) to dare to hear himself create the most crude, cutting and distinctly exaggerated consonants with mental buoyancy and happiness?

Let us consider beginning with Comedy, not Tragedy! Let us work for virile, definite, happy life in all we do; no—we do that now—we must learn how to impress on the mind of the pupil, that unless he works in a virile, definite and happy way with Life, he will never be more than a mediocre singer. If we insist upon it, the pupil will awaken! Let us not permit them to say, after a few years, "If you had insisted on the physical exercises, and the dare exercises, I would have studied them." Let us awaken to the fact (not only the vocalists but the instrumentalists also) that great tones, whether from the throat or the instrument, are only possible when produced by a free-muscled body, made active and responsive to a well trained daring Mind.

DISTINGUISHED ENGLISH SOPRANO HERE.

Miss Agnes Whitehead, a Medallist of the Royal Academy of Music of London and a pupil of the famous Randegger, has decided to locate in San Francisco and has opened a studio in Room 1006 of the Kohler & Chase Building, where she will be found every Monday and Thursday. Miss Whitehead possesses a mezzo soprano voice of fine quality and exceedingly flexible timbre. She is an exceptionally refined and intellectual vocalist and her programs comprise the literature of song of all nations. She sings in French, Italian, German and English with a conciseness and a distinctness that make her enunciation a particularly delightful feature of her work.

Miss Whitehead is an experienced artist, having scored many artistic triumphs in the operatic and concert field. She began her successful career in England where she appeared in the Provinces on important operatic tours. She had the distinction of being presented to the King and Queen, and has in her possession enthusiastic endorsements both of a public and private nature from prominent critics and people of authority in the world of music. After her success in England Miss Whitehead went to Ceylon where she gained immediate and enviable recognition by the most prominent citizens. She appeared in several concerts with brilliant success and also established herself thoroughly as vocal instructor, gathering around herself a large class of intelligent and exceedingly able pupils.

Miss Whitehead has been interviewed extensively in the English press, and from one of these interviews we gather the following interesting items of her career:

Miss Whitehead may be said to have descended from generations of successive musicians. She hails from the Cathedral city of Gloucester where her own and family's talents have been displayed for years. Her mother is one of the best known amateurs in Gloucester and her lovely voice is frequently heard in musical circles. Her father is a clever flautist and received his education on account of his musical abilities at the

Gloucester Cathedral school. Her late uncle was organist at Gloucester Cathedral and was a great favourite with the father of Dr. Hubert Parry, the present Director of the Royal College of Music. Her aunt, who is also deceased, played at Highnam Church, her sister is an exceptionally clever performer on the mandoline, as Ceylon audiences may one day have the pleasure of testifying, whilst Miss Whitehead herself was brought up in Gloucester and naturally became early imbued with the musical traditions of the family. She received a thorough musical training and for her age has as great experience as anyone could wish for. For years she was in close touch with all the musical associations in Gloucester, never missed any of the great festivals, was selected once to sing the solos in the Cathedral, subsequently appeared on the concert platform in London and most of the large towns of England, and if pressed to give her favourite predilections will express a preference for oratorio to any other style of singing. There is no need to detail Miss Whitehead's accomplishments. Ceylon audiences have had the opportunity of hearing her, although on both occasions in Colombo the local conditions were adverse to this lady being heard at her best. But sufficient was indicated to prove that Miss Whitehead was an accomplished vocalist, Nature having endowed her with a voice of great strength and sweetness and of a compass uncommon, enabling her to sing with equal effect either soprano or contralto. Miss Whitehead is fully qualified to give instruction in more than one branch of the musical art, but she is principally interested in developing and fostering a taste for singing. She herself studied under some of the greatest masters of voice-production such as Professor Randegger, Hilda Wilson, one of the first contraltos in England, and the masters of the Academy, of which she is a Medallist.



MISS BEATRICE WILKINSON

A Talented Musician of Vancouver, B. C., Who is Visiting
Mrs. Adolf Gregory at the Oakland
Conservatory of Music

ORPHEUM.

Edward Davis and his company will head the Orpheum bill next week. Mr. Davis will present his most poetic symbolic drama, "The Kingdom of Destiny" the scene of which is the throne room of a King's Palace. Every possible luxury is there. A tessellated marble floor sustains a series of mottled purple pillars that form a peristyle, through which can be seen a view of blue sea and sky. On one side of the room, between the pillars, curtains of pale velvet are drawn. This gorgeous room is in itself symbolic. It represents the temple that is "within us." The time when the action of the story begins is evening. Music is heard in the distance and nearer the clinking of golden goblets. The King is at the finish of a feast, the Feast of Gluttons. Throughout his life he has feasted at the table of the senses, until now his soul is surfeited. The Master of the ceremonies, a counselor in the kingdom known as Evil has left the table to prepare for the King's further pleasure—Opposite the throne is a brazen door, which leads to the Dungeon of Penalties, woman whose hands are bound in chains and who has just been brought in from the wilderness. She is Love. Evil then seeks to dominate the King by the seduction of Lust, a dancer. When Lust fails, Evil appeals to Art, whereupon Love with her sweetness and freedom of thought liberates the enslaved mind of the King.

The Vanias, a quartette of Grand Opera soloists, each of whom has won laurels in notable European productions will be heard in a song story called "The Fisherman's Betrothal." Miss Esther de Lour who enjoys feature distinction with the quartette has been the soprano in the leading opera houses of Milan and Paris. She has a phenomenally high range being able to reach with ease three notes higher than C. The Vanias have taken great pains with their effort and have given it a handsome scenic production showing a Normandy fishing scene.

Direct from the Alhambra Theatre, London, come the Three Du-For Boys, where they were one of the most popular dancing features. The young men have a great variety of steps, which they execute with neatness and ability. The Du-For Trio appropriately describe their act as Dancing in a Nutshell. Williams, Thompson and

Copeland will appear in an interesting and amusing little comedy called "The Burglars' Union," which contains several clever character studies. Jack Williams does a splendid piece of acting as the embryo burglar. He has efficient assistance in James Thompson as Jimmie, a negro, and Curt Copeland, who trebles the role of a Cop, a Passerby and Old Man Baker. Next week will be the last of Walter S. "Rube" Dickinson, Rameses and Milton Pollock and Company in George Ade's Comedietta, "Speaking to Father."

CORT THEATRE.

William A. Brady, who can be relied upon to give us the best company and production possible, is sending for the second time, "Bought and Paid For." San Francisco was so pleased with the play last year that the return engagement at the Cort Theatre, which begins Sunday night, promises to beat even last season's record. Charles Richman will again head the notable company, appearing as Stafford, the millionaire. Richman is a great favorite here. Other clever people in the organization are, Kathleen McDonald, Marie Nordstrom, William Harrigan, Allan Atwell, Dorothy Davies and Harry McFaydon.

SHORT ITEMS OF INTEREST.

The engagement was announced recently of Miss Frances O'Keefe, for four years employed at Sherman, Clay & Co., and Fred O'Connell, formerly of the sheet music department of the same firm and lately with the Hibernia Bank. Both young people are very popular among their friends by reason of their charming personalities and fine social traits.

Christine Miller, the distinguished American contralto, sends greetings to the Musical Review from Zermatt, Switzerland, which Miss Miller calls a truly marvelous country.

Adolf Wilhartitz, Los Angeles' Dean of pianists, writes the Musical Review from Bozen, in the Tyrol Mountains, and gives evidence of enjoying himself.

Miss Blanche Hamilton Fox is kept busy in Boston giving concerts and being the recipient of numerous social attentions.

Regina Vicarino, the distinguished prima donna soprano, sailed for Europe on August 2d on the Vadeland. Vicarino expects to appear in opera and concert in Italy and Germany.

Henry Schoenefeld, the widely known composer and orchestral and choral director, was in San Francisco last week on his return to Los Angeles from Denver where he was the director of the singing section of the Germania Turn Verein of Los Angeles during the National Turnfest which took place from June 25 to 29. Mr. Schoenefeld has the satisfaction and pride to know that his singing society won the first prize of the first class on this occasion, notwithstanding the fact that only twenty-five of the fifty regular members of the society were able to come along. Mr. Schoenefeld is one of the most successful teachers in Southern California and is known throughout the musical world as composer of excellent works. He was a caller at the Musical Review office.

George Schoenefeld, a son of Henry Schoenefeld, will give a series of harpsichord recitals under the direction of L. E. Behymer during the ensuing musical season. He will appear in the costume in vogue at the time of the use of the harpsichord.

William Schuster, the operatic basso, who was a member of the old Tivoli company, is appearing with success at Ravinia Park, near Chicago, in grand opera productions.

Ernest Urchs, a member of the firm of Steinway & Sons, New York, is visiting San Francisco and was the guest of L. S. Sherman at the Bohemian Grove last week witnessing the magnificent presentation of the Bohemian Club's mid-summer jinks.

A sign of renewed activity among the members of the musical profession is the return from vacations in the interior and the announcements of teachers and music schools regarding resumption of professional activity.

Paul Steindorff spent his vacation partly in Los Angeles and partly at the Bohemian Grove. He is now again busy with his numerous duties as teacher, conductor and choragus of the University of California.

Impresario Will L. Greenbaum is still enjoying his vacation in the high Sierras. He expects to return early in September to get ready for the next concert season which promises to be unusually active this year. In the meantime Selby Oppenheimer is conducting the local impresario's office and dispensing hospitality and optimism.

L. E. Behymer, the energetic California manager of artists, was here last Monday in order to close arrangements for the Italian opera season with Leoncavallo as director.

CHARLES MALLORY DUTTON

PIANIST

Announces His Return from Europe in October
to Berkeley, Cal.

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BRILLIANT CAREER OF GERALDINE FARRAR.

Geraldine Farrar, the distinguished American soprano who is making a brief concert tour this fall under the management of C. A. Ellis of Boston, has in a short space of twelve years become one of the most notable international figures in the world of music. She is the leading prima donna of the Metropolitan Opera House of New York; is a member of the Royal Opera House of Berlin; has been appointed a Royal Chamber Singer of the Kingdom of Prussia; and is annually a much sought after "guest" at the Opera Comique in Paris and the Imperial Opera in Vienna as well as the lesser known operatic institutions of Europe.

Miss Farrar like her notable predecessors, Mmes. Nordica, Eames, Clara Louise Kellogg, and Annie Louise Cary, comes of Maine stock. She was born in Melrose, Mass., near Boston, on February 28, 1882. Her father, Sidney Farrar, was in his day one of the most famous baseball players of this country. Almost from infancy, Miss Farrar gave signs of unusual mimetic and musical talent, and she was only four years old when she first sang to an audience. At thirteen she was singing in concert in Boston such difficult pieces as "Una voce poco fa," from "The Barber of Seville."

It was Mme. Melba, to whom Miss Farrar as a girl of sixteen was brought by Mr. Ellis, her present manager, that gave the deciding voice which determined for the young girl a professional career. Her mother was in favor of it—her father was opposed, and Mme. Melba sided with the mother. As a result Miss Farrar went abroad, studied with Trabadello, Graziani and Lilli Lehmann, and on October 15, 1901, before she was twenty, she made her debut as Marguerite in "Faust" at the Berlin Royal Opera, and was immediately engaged for five years, a concession being made that for the first year she could sing in Italian, a thing which is very rare in Germany.

Miss Farrar "arrived" from the beginning. In the next few years she sang with ever increasing success in Monte Carlo, Stockholm, Warsaw, and various German cities, and in the fall of 1906 she came to America and made her debut at the Metropolitan Opera House. She has sung all the standard roles, Juliet, Marguerite, Violette, Elizabeth, Nedda, Tosca, Madame Butterfly, Zerlina, Cherubine, Mignon, Manon, and others, while in the last year she created in America the role of Ariane in "Ariane et Barbebleu," and created originally the role of the Goose Girl in Humperdinck's exquisite "Die Koenigskinder." This season she will essay the little-role in Bizet's "Carmen," and will create in America the title-role of Giordano's new opera, "Madame Sans-Gene."

Her career has been in every sense of the word most extraordinary. Gifted with health and beauty, in addition to her wonderful talent, she has already gone far, and it is probable that before her career is ended she will have attained to a degree of success which has been the lot of no other woman singer. Miss Farrar appears in concert at the Cort Theatre, Sunday afternoon, October 5th, under the local direction of Frank W. Healy.

Wilhelm Bachaus

The Eminent German Pianist

Will appear on the Pacific Coast during January 1914

Under the general direction of
LOUDON CHARLTON, Carnegie Hall, New York

Wilhelm Bachaus created the greatest sensation in pianistic circles in recent years. Immediately after his first appearances in England, Germany and America he was hailed as a new genius on the musical horizon, and the severest critics wrote glowing accounts of wonderful achievements. He is a genuine sensation, and his visit to the Pacific Coast should not fail to arouse the greatest interest among pedagogues as well as students. It is so rarely that the musical public of the Pacific Coast hears a great genius immediately after his first artistic triumphs that the visit of Bachaus should be used as an experiment whether the people of the far West are willing to justify an artist to come here in the flush of his conquests.

Mr. Bachaus Will Appear on the Pacific Coast on the Following Dates

Los Angeles and Southern California
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Direction L. E. BEHYMER

San Francisco and Vicinity,
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Direction WILL L. GREENBAUM

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Evening Prices—10c, 25c, 50c, 75c. Box Seats \$1.00
Matinee Prices—(Except Sundays and Holidays.) 10c, 25c and 50c.
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The Los Angeles Graphic of August 9th published the following interesting item regarding the new headquarters of L. E. Behymer:

L. E. Behymer, the concert purveyor of Southern California, has removed from the offices he has occupied for years in the Blanchard building to commodious quarters in the Auditorium building. He has a suite of five rooms on the seventh floor and will have, when fully settled in them, quarters excelled only by those of one musical manager in this country, and that one is a wealthy art connoisseur who has made more money on pictures than from music. One of Mr. Behymer's rooms, which he will use for his personal office, measures about 60 by 26 feet. It was arranged and decorated by its former occupant, an artistic architect, in imitation of the Wartburg chapel at Eisenbach, of Luther and Wagner fame. It will contain piano, organ, and Mr. Behymer's library. A second room is given to J. L. Allen, Mr. Behymer's right-hand man, and the others to publicity department, files of photographs, cuts, clippings and to stenographers. One room will be used for consultation and for a private office for visiting managers. Mr. Behymer's enlarged interests required expansion of quarters and in this location he can easier oversee the staging of his many attractions at the big Auditorium.

The following discussion in the Los Angeles symphony situation from the pen of W. Francis Gates in the Los Angeles Graphic of August 9th will be of interest to our readers:

It is announced that the Symphony Orchestra, conducted by Adolf Tandler and managed by F. H. Toye, will begin its season November 7 and 8. It is planned, if sufficient money is raised to meet the unavoidable deficit, to give ten concerts, Saturday evenings, with ten "rehearsals" the preceding Friday afternoons. The scale of prices for the concerts will be rather higher than for former seasons and for the rehearsals will be lower. Special rates are announced for gallery rehearsal tickets for students and children. Director Tandler announces that the players in the orchestra will be required to abstain from cafe and dance playing, and to make up for this they will be paid salaries approximating \$120 a month for ten months in the year. Manager Toye is negotiating for artists to appear as soloists with the orchestra, and as L. E. Behymer controls the Southwest time of practically all the artists who are coming West this season, Toye is compelled to negotiate with his predecessor for talent.

Directors of the orchestra are offering "associate membership tickets" at \$25 and up, a year, making holders "eligible to election to the board of directors"—in three years, when the next election is held. While many persons will pay their \$25 and more to the symphony guarantee fund, it is hardly probable that the prospect of a possible election to the board of directors three years from now will appear very attractive—most persons having enough troubles of their own. At the same time, if those in Los Angeles who are possessed of sufficient income and whose education and art appreciation have not been neglected were to add their names to this guarantee list, three would be no trouble in raising the \$15,000 cash desired for this season. Los Angeles ranks higher than eastern cities of its size in intelligence and education. This is proved by taking a look at its small proportion of illiterates. Its slum districts are small. Its wealthy districts are large. If our well-to-do people would agree to give this cause of good music what they would spend in one day of their own pleasure—what a picnic it would be to be manager of the Symphony Orchestra. Or, not to go so far, if all such would simply attend, or would send only one member from their families to each concert, then no guarantee would be required.

But to get down to hard nuts in the matter. The fact is that only one family in 400 of the well-to-do and rich population in and about Los Angeles sends a representative to the symphony concerts. That is not an off-hand statement. It is based on careful calculation. In this estimate, a hundred thousand families were eliminated, to cover the class whose noses are continually close to the grindstone and whose education—or lack of it—would not predispose them to good music. One family in 400, one person out of that family—think of it! But of that 400 sortment of canned rag-time. And there is the nub of the matter, lack of interest, lack of education along these lines.

In Mr. Toye's preliminary announcement recently he says, "We are attracting home builders from all parts of the country and many of them—perhaps the majority of them,—are from cities that have advanced far along the lines of culture and refinement"—presumably, meaning cities that are "musical." In this, Mr. Toye makes a mistake. Numerically, there are many such persons, but, proportionally, the great majority come from small cities and towns. The retired merchant or farmer is in the majority of our Los Angeles emigrants. Only a very small proportion come from points where they could hear symphony concerts. There is enough population here from Illinois, Ohio, Michigan, Iowa and Kansas to make a great city; and these states average about one symphony orchestra each. Most of these people are from the town and the farm. They are mighty fine people—but their acquaintance with a symphony orchestra is parallel with their knowledge of the diplodocus—for some of them have read of the

latter in their school books, which said nothing of symphony orchestras.

Our music purveyors here have to fight two things—climate and ignorance. The outdoor life in Los Angeles is so alluring that it draws people from indoor enjoyments. They work or play—automobile—in the daytime and go, if anywhere, to the theater at night. And when I say "ignorance" I mean lack of information as to the doings of the leading musicians and of musical enterprises in the great centers. But a small proportion of our people read the musical journals, not nearly so large a percentage as in the East. If they read more about musical artists, they would know the standing of an artist when he first reaches Los Angeles; as it is, it takes repeated visits, in spite of energetic press agents, to make a name in California. If the local musical manager did not "feed" musical information to the daily press, these sheets would be almost musicless. But ample space is given to baseball and political scandal.

The Symphony Outlook for the Season of 1913-14.

A symphonic wave seems to be sweeping over the United States; many cities of from 50,000 to 100,000 inhabitants are now planning to form some character of symphonic endeavor for the coming season, and the big centers, like Chicago, New York, Boston and Philadelphia are planning for their own home organizations on a larger and more artistic basis. The American composer is being recognized, and although the soloists are practically all foreign-educated or foreign-born, there is still an inclination to use a portion of the home product with an occasional number sung in English. The announcements of the various organizations in Los Angeles, headed by the newly re-organized Board of the Los Angeles Symphony, plan for twenty concerts, ten of which are to be rehearsal recitals one day in advance of each of the ten regular recitals to be given at the Auditorium.

The People's Popular Orchestra is announcing a series of thirty or forty Sunday concerts with at home soloists on the same basis as during the past season. The Italian Grand Opera organization, coming to the Auditorium in November and December, announces three symphonic afternoons with soloists from their organization, between their four weeks of operatic endeavor. Cleofonte Campanini announces his big symphony concert with soloists from the Chicago Grand Opera, and which will undoubtedly be one of the big events of the Chicago operatic season. The New York Philharmonic Orchestra late in April is down for eight concerts with instrumental and vocal soloists fresh from a successful metropolitan winter season, while early in April comes the inimitable Victor Herbert with his organization for a week, giving two special programs taken entirely from his light operas. The Pavlowa organization promises a Russian orchestra of 65 pieces, with special programs arranged between acts, and Modest Altschuler, with his wonderful Russian Symphony, is also threatening an invasion, and Henry Hadley, with the San Francisco Symphony at his back, announces a Southern California tour. Los Angeles seems to be not overlooked in the symphony line-up.

The Grand Opera Outlook for the Season 1913-14.

The operatic season of the coming year at the Auditorium is certainly entitled to the consideration of the Los Angeles public. The operatic interests of the Pacific Coast, although not a unit in a managerial or executive sense, are still on a co-operative basis, as there are but few auditoriums sufficiently large west of Kansas City to guarantee a lengthy season of operatic endeavor. When the Italian Grand Opera Company, now forming in the larger opera houses of Italy,—some of the artists being drawn from South America, where they are now engaged in summer season at Rio de Ja-

neiro, Buenos Ayres, etc.—come to the Tivoli Opera House in San Francisco for six weeks, beginning October 13th, it is necessary to find a home for the Tivoli Light Opera Company during the grand opera occupation, and so the Tivoli Company will come to the Auditorium for four weeks of that period, San Diego for the fifth week, and onto the circuit for an additional week, while the Italian Company gives its best service to the northern city, coming to Los Angeles for the week of November 24th, and staying in this city for four consecutive weeks.

With a rest for the holidays, the latter week of January will be devoted to the silent and pantomimic opera, with the Pavlowa organization of over 150 people, this time giving not only acts but entire operas in their inimitable style. On February 16th we find coming the new Canadian Metropolitan Grand Opera from Montreal, introducing a week of Italian, French, German and English operas in magnificent style. The week of March 9th and of March 16th is reserved for the Chicago Grand Opera, a fitting finale to the best grand opera season Los Angeles has yet known, with Titta Ruffo, Mary Garden, Alessandro Bonci, Cleofonte Campanini, and a host of internationally renowned vocalists and instrumentalists.

Proposed Musical Events for the Season of 1913-14.

Outside of the regular events chronicled through existing contracts between visiting organizations, the Verdi Society, in conjunction with Eduard Lebegott, Manager Behymer of the Auditorium, and the leading Italian citizens, instrumentalists and vocalists, is arranging to appropriately celebrate on October 10th the birthday of Verdi, and give to Los Angeles a feast of this well known composer's music. Later in the season, in conjunction with the Italian Grand Opera Company, they expect to present a new Verdi opera. The German Saengerfest Committee, headed by Prof S. C. Hagen, is also arranging a series of German nights in connection with the representative German societies of Los Angeles, to give the local public an idea of the plans outlined for the Saengerfest music in 1915. The School Teachers' Association of Southern California is arranging two big concerts for the week of their session, December 15th.

The Lyric Club, under the direction of J. B. Poulin, will give its usual four concerts, beginning December 1st and ending June 1st, and have in store some special numbers to win the appreciation of our music lovers. The Orpheus Club, under Joseph Dupuy, has laid out a very ambitious season and will be heard in four ensemble concerts during the year. The Ellis Club, the oldest of the choral organizations of Los Angeles, under Conductor Poulin, has the most ambitious season outlined in all their thirty years' existence. It is really gratifying to know that Los Angeles produces such splendid choral material, and there is no reason why, when we produce the great American opera in 1915, that we should not only find plenty of able chorus material, but an equal number of solo artists at our very door waiting to be heard in what will certainly be the greatest musical offering Los Angeles has ever known.

The Gamut Club, as usual, will have its monthly receptions and mid-monthly smokers throughout the year, with several ladies' nights, and the Dominant Club will also receive its guest visitors and have its monthly sessions that have been so productive of musical interest throughout the past seasons.

The Philharmonic Courses for Los Angeles.

Each season the Philharmonic Courses are looked forward to with great interest, for the entire music loving public is well aware that no matter what the personnel of the series, the price of admission for season tickets is always such a tremendous bargain

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The instrument immediately purchased has grown in nobility of tone, in brilliance and in power, and has preserved those subtle qualities more difficult to name, but which endear a piano to its owner. Constant use has served only to enhance all its splendid attributes.

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that no one can afford to miss entering their name and attending the six events.

For this year three series are announced; the first or major course, which has really been the foundation of annual musical tours for many years, will include Geraldine Farrar, as the opening event, on October 9th, her first appearance in concert in the West, followed by Schumann-Henik, greatest of all modern contraltos, on November 15th. Josef Hofmann has been selected as the pianist for this series, coming in the middle of January. Fritz Kreisler, the virile violinist, late in February; the baritone is our own American singer, Charles W. Clarke, whose success in Paris for the last ten years has really placed him at the head of the recital artists of Europe. The cello will be represented by Jean Gerardy, assisted by Gabriel Ysaye, violinist, thus giving music lovers of all classes an opportunity of enjoying their favorite voice or instrument, and feel that the interpretations will not only be correct and perfect but of such splendid quality as to provide genuine enjoyment.

The second series is of equal value with the first and opens on November 4th with Mme. Frances Alda, accompanied by Frank L. Forge, pianist-composer, and Gutia Casini, cellist. The contralto is Mme. Clara Butt, accompanied by Kennerley Rumford, baritone; the pianist no less a personage than Ignace Paderewski, the greatest of all modern pianists; Yvonne de Treville, coloratura soprano, will also be heard. The violins are represented by Mischa Elman, late in April, and the tenors by the inimitable John McCormack, early in February. This Course is unquestioned as to artistic values.

In response to many of the out-of-town patrons who are unable to attend the Philharmonic night concerts, and for many of the students who are too young to go unchaperoned to evening concerts, and who will desire to attend the offerings of vocalists and instrumentalists whose concerts are unquestionably far more valuable than lessons to such students, the Philharmonic management is placing before their patrons this year a Philharmonic Matinee Course of unquestioned values musically, opening November 7th with Frances Alda, assisted by Frank LaForge and Gutia Casini, cellist. With the Flonzaley Quartet for the ensemble organization, John McCormack, the greatest of all our lyric tenors, with Kathleen Parlow, the most famous of the American women violinists, Josef Hofmann or Harold Bauer as pianist, with deGorgaza, Mme. Clara Butt, Yvonne de Treville or Charles W. Clarke for the closing number.

Many requests have been made to the public to select the artists for this series and the results of such requests have not yet reached the central office, which leaves the ultimate decision for this series a little in question. The same popular prices of the past will prevail in these series, although the artistic value has increased, and already subscriptions are being received in the Behymer offices, and in most instances past subscribers are including one or more additional seats in their orders, which proves the popularity of a series of musical events which is unequalled in artistic value

and unequalled in the lowness of financial values anywhere in America.

The Philharmonic Courses have had more to do with making Los Angeles musical than all other educational endeavors in the past, and their success is endorsed all over the country and imitated in the many musical centers of America, for Detroit, Indianapolis, Kansas City, Sacramento, Memphis, Dallas, Redlands, Pasadena and many other places have Philharmonic Courses formed on this basis and copied after the home organization.

CHRISTINE MILLER'S TRIUMPH IN CHATTANOOGA.

"In presenting Christine Miller, a contralto of superlative charm, the Chattanooga Choral Society arranged for this city one of the rarest of musical treats. Not for some time has a vocal artist of the caliber of Miss Miller been heard in Chattanooga. Her voice, a deep, strong contralto, was not the singer's only asset. Her gracious bearing, personal attractiveness of an unusual kind and very happy way of entering whole-souledly into the spirit of her various renditions drew from the audience an enthusiastic applause and appreciation that are exceptional here."—DAILY TIMES.

* * *

"With an enthusiasm that was instantly contagious Miss Christine Miller, contralto, sang through a delightful repertoire before an appreciative audience in the hall of the Chamber of Commerce. Brought to this city by the Chattanooga Choral Society, this 'bonnie Scotch lassie' from Glasgow demonstrated the truth that the height of artistic achievement lies in simplicity and sincerity. Her voice is a pure contralto of fine range, keeping well its uniformity throughout. As is natural with such a voice, its sympathy and appeal are more apparent in the lower notes. Her enunciation is perfect, and not a word was lost upon her hearers, who from first to last attested their satisfaction in prolonged applause, eliciting many encores."—THE NEWS.

FAREWELL MUSICALE TO MISS GOLCHER.

Last Sunday afternoon Miss Marle Withrow gave a musicale in her studio at 2016 Pine Street to present to many critical people one of her advanced students of singing, Miss Catherine Golcher, soprano. Miss Golcher, who leaves to-day for some years of study in Europe, possesses a voice of sufficient range, power and flexibility to justify every effort to make an operatic career. She has been three years a pupil of Miss Withrow, who may well be proud of the high artistic status she has attained. Her voice is of beautiful quality and is wonderfully even and true. Gifted with sound musical ability and charm of appearance, she has all the equipment to carry her far in her profession.

Miss Golcher sang the following exacting program: L'Ete (Chaminade), Leise, Leise, from Der Freischütz (von Weber), Hopak (Moussorgsky), Caecilia (Strauss), Alme-Moi (Chopin-Viardot), Song of Kisses (Benberg),

An Old Romance (Guy d'Hardelot), Oh! si les Fleurs Avaient des Ailes (Massenet), Castilian Lament (Del Riego), The Year's at the Spring (H. H. A. Beach).

Among the guests invited to hear Miss Golcher were Otto Fleissner, John Harraden Pratt, Mrs. Bridge, Miss Clement, Mr. and Mrs. John C. Manning, Sam Lamber-son, and Francis Walker, the New York baritone and musical critic.

SIERRA QUARTET IN OREGON.

The Sierra Mixed Quartet, composed of the following prominent artists, namely, Zilpha Ruggles Jenkins, soprano, Ruth Waterman Anderson, contralto, Carl Edwin Anderson, tenor, Lowell Moore Redfield, baritone, and Mabel Hill Redfield, accompanist, have just completed an extended concert tour through Oregon, appearing in the prominent cities of that State. The tour covered a period of one month during which time the Quartet gave eighteen concerts, to an average attendance of 2000. The Quartet was enthusiastically received and won instant success wherever it appeared. The Quartet also had the rare honor of supplying the musical program for the World's Christian Conference held at Portland in the Multnomah Stadium, singing at one time for the stupendous number of 30,000 people.

Below is an example of the newspaper criticisms received:

"Singing to a large audience at every performance, the Sierra Quartet has been pronounced the best musical attraction appearing in this city. They have been showered with laurels because of their musical ability and have had an unprecedented reception from Albany music lovers, attested by the large audiences greeting them and the thunderous applause and encores accorded them, number after number. Last night the entertainment was unsurpassed, judging from the standpoint of musical presentations, and the managers are highly elated over the success of the Sierra Quartet. They came here highly recommended and with splendid credentials, and it has been stated that they have more than demonstrated the worth of all the laurels showered from elsewhere."—Albany Daily Democrat, July 11, 1913.

Marin County will be visited on August 22d by a highly gifted pianist of more than local fame. Georg Krüger has been secured to render a delightful part of the programme at the Catholic Church entertainment in the Sausalito Yacht Club on the above date. Mr. Krüger is one of the finest instructors in the West, having had a broad and extensive European training, studying for many years with Leschetizky, and having given many concerts before the nobility of Europe, receiving the highest encomiums of the artists and press. For many years Mr. Krüger conducted a large Conservatory in Cincinnati, where he graduated many artist pupils. He is now making a prominent place for himself in the musical world of the Pacific Coast and his studio promises to be the center of many musical social affairs during the coming winter.



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NOTICE TO ADVERTISERS.

On account of the usual influx of new advertisements at the beginning of the season, and a disinclination on our part to increase the size of the paper at this time, we are compelled to announce that any advertisement unpaid during more than two months will be discontinued in the first issue of September. The season will be exceptionally lively and apparently unusually prosperous, and from present correspondence it would seem that the new advertisements will be even more numerous than last year. Therefore it becomes necessary to again enforce the rules which we were willing to relax a little during the summer months.

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MUNICIPAL OPERA HOUSE CONTROVERSY APPLIED TO MUSICAL PROGRESS

A Few Unvarnished Facts Regarding the Activities of a Few Wealthy People to Monopolize Opera for the Rich Under the Guise of Working in the Interests of Civic Musical Taste

By ALFRED METZGER

Notwithstanding the fact that the Supreme Court of California has definitely announced that the proposition of the Musical Association of San Francisco to build an opera house on municipal property and manage it privately is illegal, the men in charge are still working to circumvent this law and do something whereby they will be able to privately control city property for the purpose of giving operatic performances for the rich people of this city. In a recent copy of the San Francisco Chronicle there appeared the following item:

Determined to find a way to carry out the Municipal Opera House plan, if it be possible, the Musical Association has submitted through its Attorney J. D. Redding to the City Attorney a new suggestion. It is proposed that the city accept the trust of the Opera House to be constructed with the \$1,000,000 private subscription, and that the matter be so adjusted that the city could then execute a lease to the donors without submitting to the usual form of competitive bids. The theory is that this can be done under article 1 of the charter, which permits the city to accept trusts and to administer them according to the terms thereof. The City Attorney is asked to give his opinion on this suggestion.

Now the Pacific Coast Musical Review in commenting on this proposition of giving this city a municipal opera house is of no use to the masses of our music loving people, does not desire to be understood as being prejudiced against wealthy people as a class. On the contrary we do not know any one more necessary to musical culture and education than the wealthy men and women who take a deep interest in music. For instance a music patron of the character and nobility of Mrs. Phoebe Hearst is an invaluable factor for good in behalf of musical culture in this vicinity. But Mrs. Hearst does not brag about her civic pride and about the truly generous and noble assistance she occasionally lends to worthy talent and institutions. Indeed she never permits her name to be associated with any worthy deeds she may do in behalf of music. This is the kind of musical patronage which the Pacific Coast Musical Review honors and respects, and Mrs. Hearst is one of our music patrons of means who is absolutely necessary to musical progress and musical culture. But these plans about a municipal opera house and a symphony orchestra are not in conformance with the principles of art, for they are advanced by a few extremely selfish people who resent any suggestions or any ideas that do not conform with their own views of these matters. When the Pacific Coast Musical Review began to publish its honest and sincere views regarding the artistic merit of the symphony concerts, the Musical Association withheld its advertising patronage from this paper to show its resentment. This year the editor of this paper was made to understand that the advertisement would again be placed in the Musical Review provided he would assume a kindlier attitude toward the forthcoming symphony concerts. The proposition was not made in so many words, but the spirit was there just the same. Of course, we shall continue to report the symphony concerts according to their artistic merit, and not according to advertising patronage we might or might not be able to secure.

Now we want it also understood that this paper is not criticising the members of the Musical Association of San Francisco. Indeed among the three hundred

subscribers are many serious music lovers who earnestly wish to assist a good cause and who are under the impression that by subscribing \$100 a year for five years toward a symphony orchestra they are doing an excellent thing, and so they are. But out of a membership of three hundred or more people only four or five actually control the destinies of the society. And we could almost reduce this number to three, for if these people either want a thing done or do not want a thing done, their wish is always gratified. The other 297 members of the association might just as well not exist. Now as long as these three people would conduct the affairs of the association according to artistic ideals, and according to the benefit of the community as a whole, nothing but praise could be bestowed upon

Now the Chronicle might just as well have said that the municipal opera should be reserved for the wealthy people and the "cattle" can go to the auditorium. This is the attitude of the people in charge of two movements concerning the progress of musical culture and musical taste in a great community which should be inaugurated for the benefit of EVERYBODY, and not for the benefit of a class alone. If one possesses a nickelodeon intellect when one desires to see students and teachers share in the benefits derived from a municipal institution, then we plead guilty to such charge. But we also claim that to maintain that such an opera house should be reserved for the wealthy alone is the outcrop of an intellect singularly resembling a well known food entitled "scrambled brains."

There seems to be a fixed opinion in certain quarters that to express ideas and convictions contrary to those of certain people, who at all hazards want to see their wishes gratified, is to exhibit either spite or ignorance. When one seriously considers whence these objections emanate it is almost sufficiently good material for a comic opera.

Now then let us see how this municipal opera house is to be erected. A certain private corporation controlled and hypnotized by three wealthy society men wants to spend one million dollars, which by the way is not at all ready in cash, on a piece of property valued at one million dollars belonging to the city of San Francisco. Under ordinary circumstances such an enterprise would be divided into two equal parts. One half would belong to the city and the other half to the Musical Association of San Francisco. Now the two or three people who are so anxious to build this opera house want to control it entirely, because they are afraid if the city had any say that political influences would interfere with the control of the opera house and they might give ragtime opera in it. As the Chronicle

says: "Those who pay the piper should have the right to select the tune, and under municipal management this would mean a demand for ragtime and other music alien to the purpose of grand opera. With control by the donors of the building we would be assured of nothing but the very best in melody and that would insure an institution of inestimable value in the musical education of the city."

Anyone familiar with musical conditions in a community can see that this is all tommy-rot. Whoever wrote this editorial has not the slightest idea regarding the value of grand opera as an educational factor in this community. When the Tivoli Opera House gives comic opera of a high class for 75 cents a seat and when it gives grand operatic performance at 50 cents to \$2 a seat, it is doing a great deal more for musical education than all the municipal opera houses combined when the prices charged are beyond the means of those people who really enjoy music for its own sake, and not for the purpose of exhibiting their diamonds and fine clothes. There is only one way in which to make a municipal opera house of value as an educational factor and that is to bring the highest kind of operatic art within the reach of those people who are exceedingly musical, but who have not the means to attend REGULARLY and PERMANENTLY grand operatic seasons presented by high class talent. To restrict the attendance of grand operatic productions of a

(Continued on Page 3.)



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their efforts. But when they control the association to further their own private interests or ambitions and endeavor to parade under the colors of civic pride and unselfishness, then a musical journal has a right to comment on their actions.

We have set forth our principles regarding a genuine symphony orchestra and a genuine municipal opera so frequently that it is unnecessary to go into this phase of the matter now. Suffice it to say that we want a really efficient orchestra the members of which do not do anything but play symphony concerts. We want a symphony leader of some authority and a certain reputation whether he be European or American. We prefer the latter, but he must be competent. We want the symphony concerts accessible to the rich people as well as to people of modest means, in fact we want them accessible to the entire community. And we want the same thing of a municipal opera house. Now just to show how the men at the head of this municipal opera house scheme look at this desire on the part of many people to have opera accessible to rich and poor alike we want to quote from the San Francisco Chronicle as follows: "The argument that an opera house run on the proposed lines would be undemocratic is the rag reasoning of a nickelodeon intellect. For entertainment of a more popular character there will be the auditorium, in which there should be an organ and every other facility for giving all classes of tastes all classes of amusement from sacred concerts to vaudeville."



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MUNICIPAL OPERA HOUSE PLANS.

By ALFRED METZGER.

(Continued from Page 1.)

nature to the rich people only is of no value whatever to musical education, for the majority of the wealthy people who attend the opera do so because they feel compelled to attend. We know personally at least fifty wealthy business men who during a grand operatic performance are bored to death and wished that they could sit through a vaudeville performance. And these fifty men we have known over fifteen years. They have attended nearly every grand operatic season which has been given during that time in San Francisco, AND THEY ARE NOT EDUCATED YET. And our readers may perhaps laugh at us when we say that the majority of these fifty business and society men assure us that they enjoyed a grand opera performance at the Tivoli for \$2 better than the Grau or Conried or Chicago Grand Opera Company at \$7.50. And still the Chronicle calls one who refers to such matters possessed of a nickelodeon intellect.

The truth of the matter is that society does not consider opera from an educational standpoint. It looks at this function purely as a social or exclusive entertainment. It attends opera not because it wants to enjoy music, but because it wants to show it can afford to spend the money and exhibit the clothes. What is the use of denying these patent facts? Every child knows them. Now, we do not object to these displays of wealth and prosperity. It is good for a community to possess such people for they spend their money and thus bring it into circulation to be of benefit to others. We have no prejudices against the rich. Indeed we would not mind being rich ourselves. But we do not believe it to be just and fair to take away from the people a lot of land worth one million dollars and place it at the disposal of an association that wants to use it for the exclusive privileges of a certain class of the people. Unless it is possible to make the prizes for opera so low that everyone can take advantage of them, the City of San Francisco should not give away a lot of land for the use of a class of its citizens only. We agree with the Chronicle that a municipal opera house controlled and managed by city officials would not be desirable, but a municipal opera controlled and managed by wealthy people for the benefit of wealthy people only is also not desirable.

The truth of the matter is we do not need a municipal opera house. If the Musical Association of San Francisco wants to build an opera house for the use of the wealthy society people, let it build such opera house on its own property. It is not necessary that it should be in the civic center. A beautiful edifice is an ornament anywhere in the city. Among the various millionaires belonging to the Musical Association there ought to be one who is willing to donate a lot of land or at least sell it to the association for a reasonable amount. And if there is not one millionaire among the thirty or forty belonging to the Musical Association why should the City of San Francisco donate such a lot? We know that opera is a very expensive luxury as long as the artists get such phenomenal salaries. But there is no reason why the City of San Francisco should encourage such extravagance. It is a disgrace to pay certain artists the sums of money that are paid now-days for one performance. We do not blame the artists for accepting these salaries, but we do blame managers for beginning such a custom. Now the wealthy people are responsible for this state of affairs. Let them keep it up. No one has any objection, but they should not be permitted to keep it up at the expense of the masses of the people who love music for its own sake, but do not possess the means to pay extravagant prices for seats during an operatic performance. The Tivoli Opera House is an excellent friend of the masses, and an occasional grand operatic season at \$7.50 serves the purpose of giving the society people to be seen at a musical entertainment. If this is not good enough for the wealthy society people of this city, LET THEM BUILD THEIR OWN OPERA HOUSE ON THEIR OWN PROPERTY.

We received recently a very neatly compiled booklet containing an Indian Music Lecture by Carlos Troyer and published by the Theodor Presser Company of Philadelphia. This lecture is exceedingly interesting and contains information invaluable to anyone who seriously desires to know as much as possible about music. It devotes particular space to music among the Zuni Indians and is especially prepared to embellish Indian recitals. There is an exceptionally interesting elucidation about color music among Indians. Mr. Troyer has a knack of introducing his subject in a straightforward manner and anyone reading the work

Leoncavallo's Visit to San Francisco Confirmed in the Newspapers

The Pacific Coast Musical Review Was the First San Francisco Paper to Publish the News of Great Composer's Impending Engagement at the Tivoli Opera House

will immediately grasp his meaning. The book is for sale at all music stores at a very modest price.

Two weeks ago the Pacific Coast Musical Review published an extract from an interview appearing in the Musical Courier of New York in which Leoncavallo spoke of his impending visit to San Francisco. The publication of this interview created somewhat of a sensation in this territory as the promoters of the Leoncavallo visit had kept the news very quiet. However soon after the Musical Review was published, things began to stir. L. E. Behymer made a special trip from Los Angeles and the newspaper writers began to investigate. The result is that a few days ago every daily paper had the story and we take the following account from one of them:

A brilliant opera season for San Francisco this fall is promised by the engagement of Ruggiero Leoncavallo, composer of *I Pagliacci* and other favorite operas, as director of a six weeks' series at the Tivoli Opera House. Leoncavallo is one of the most sought-after of living conductors, and the Tivoli's bid was made in competition with that of several other managements in America. The coming season will have especial significance, owing to the fact that this year is the hundredth anniversary of the birth of Verdi and of Wagner. Besides the works of these and other modern composers, several of Leoncavallo's own works will also be presented under his personal direction.

The season is now announced in a positive way, owing to the successful agreement between W. H. Leahy, manager of the Tivoli Opera House, and Ettore Patrizi, and Eugene D'Avigneau, the former already well known in

years, came to the front by his rarely beautiful voice and fine method of singing, which won him an engagement at La Scala and a re-engagement for the coming season soon after the conclusion of the San Francisco and Los Angeles engagement.

The organizers of the Western Metropolitan Opera Company have been no less fortunate in regard to the baritone for they have secured two of the very best now singing in the leading European theaters and to whom will be added a local favorite, George Maszall, whose great hits when he sang together with Tetrassini and the Chicago Grand Opera Company are remembered by all. But the unusual feature of the coming season the great German musician will be given at the Tivoli during the coming engagement, together with several other Wagnerian compositions. Henry Hadley, the director of the symphony orchestra, will lend his assistance in conducting special performances. Another musician, also a resident of this city, Leandro Campanari, the former conductor at the Manhattan Opera House and Covent Garden, will also contribute in making the season a success. The repertoire of the Tivoli grand opera season will include several of the Verdi operas, both of the early period and of the latter, among which will be "*I Lombardi*" (Crusaders), the opera that first established Verdi's fame as an operatic composer; "*Ernani*," "*Ballo in Maschera*," "*Traviata*," "*Rigoletto*," "*Aida*" and "*Othello*." The repertoire will be completed by some of the most popular and well-liked operas, such as "*Carmen*," "*La Boheme*," "*Mme. Butterfly*," "*La Tosca*," "*Mignon*" and "*Thais*." Besides "*Zingari*" some other important novelty will be given, which will be announced later on.



RUGGIERO LEONCAVALLO
The Illustrious Composer Who Will Visit San Francisco
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our city for his continuous efforts in promoting grand opera, and the latter a well-known clubman and music promoter, formerly with the Henry Savage productions and now connected with the firm of Kohler & Chase. The organization which is being formed will be called the Western Metropolitan Grand Opera Company, and, as far as California is concerned, will play only in San Francisco at the Tivoli Opera House and in Los Angeles at the Auditorium Theater. Arrangements for the latter theater were concluded yesterday when Calvin C. Green, vice-president of the Auditorium Company, and L. E. Behymer, manager of the Auditorium Theatre, were in town for the purpose.

The season of grand opera at the Tivoli will last six weeks, commencing either October 13 or October 20. The principal artists already secured are of such value and reputation that they will justify the greatest expectations about the coming operatic venture. Among them will be Carmen Mellis, the famous soprano, who has been a favorite with the Hammerstein organization at the Manhattan Opera House and afterwards with Henry Russell of the Boston Opera Company. She is now scoring heavily at the Covent Garden in London together with Destinn, Caruso and other stars of the Metropolitan Opera House. Two other great sopranos bound to create a sensation will be Lucia Crestani and Maria Morsica, the former from La Scala of Milan, under the direction of Toscanini, and the latter from the Imperial Theater of Warsaw and the Lyceum of Barcelona. Three exceptionally good tenors have been engaged: U. Chiodo, for the dramatic roles, is now touring the principal theaters of Europe with his wonderful impersonation of Verdi's *Othello*. Another is Piero Schlavazzi, one of Italy's most vivacious singers, a great favorite of the Covent Garden, where last year he made two memorable hits in "*Carmen*" and "*Conchita*," in which he sang with Tarquinia Tarquini; Lucca Botta, a young lyric tenor, who, in the last two or three

will be the presence of Leoncavallo, who will be the leading conductor of the season, devoting himself especially to the Verdi repertoire and his operas. Two other opera houses in America wanted Leoncavallo, not only for his great popularity on account of his latest success, "*I Zingari*" (The Gypsies), but also on account of the wild enthusiasm the author of "*Pagliacci*" created last year in London when he directed for a whole season the opera which made him famous the world over. But notwithstanding the flattering propositions made by other impresarios, Leoncavallo decided to accept an engagement at San Francisco. Leoncavallo, in an interview with a correspondent of an Eastern paper a few weeks ago, declared that when he went through the United States on a concert tour in 1906 he was prevented from coming to San Francisco on account of the great disaster and he went back to Italy with an unsatisfied desire of visiting our city, of which he had heard so many flattering reports from his illustrious fellow-composer, Pietro Mascagni, who, after his visit here in 1903, spread throughout Europe his enthusiasm for the hospitality and musical taste of our population.

Leoncavallo, besides the Verdi operas, will conduct three of his own most successful operas, "*Pagliacci*," "*Zaza*" and "*Zingari*," of which opera San Francisco will enjoy the privilege of witnessing the first performance ever given in America. The Western Metropolitan Opera Company has also made due arrangements for the celebration of the Wagner centennial, and to that effect two of the most popular and melodious operas of Paolo La Villa, the well known vocal teacher, who has spent the last few years in St. Paul and has been very successful has decided to return to San Francisco. Prof. La Villa has always been very fond of this city and during his sojourn of several years has made hosts of friends who will be glad to again shake him by the hand. He will make more definite announcements regarding his return presently.

The Kohler & Chase Building studios are the most desirable of any to be had in the city. They have all been made sound proof, are very sunny and perfectly ventilated and are located high above the noise of the street. They are also very roomy and comfortable. The building contains two recital halls very convenient for teachers or musical societies. The location of the Building at 26 O'Farrell Street, makes it easily accessible from all parts of the city. The elevator is operated night and day and the rates for rent are most reasonable. All applications should be forwarded to Baldwin & Howell or may be left at the Building.

THE MUSICAL COURIER'S SAN FRANCISCO OFFICE.

As already announced in these columns, the Editor of the Pacific Coast Musical Review is now in charge of the San Francisco headquarters of the Musical Courier of New York. This office includes the territory in the Northern part of California. The Musical Courier is generally known to be the greatest musical journal published in the world, and an adequate representation in its columns means a great deal for the musicians of the Pacific Coast. The Musical Courier headquarters are at Rooms 1009-1010 Kohler & Chase Building, 26 O'Farrell St., near Market, San Francisco—the same as the executive offices of the Pacific Coast Musical Review. Advertisements and subscriptions for the Musical Courier will be accepted at these offices. News items concerning the activity of teachers and artists in this territory will be gladly received and attended to. Address all communications concerning the Musical Courier to the above office.

ALFRED METZGER,
San Francisco Representative The Musical Courier.

COLLEGE OF THE PACIFIC CONSERVATORY OF MUSIC.

Famous San Jose Educational Institution Issues Interesting Prospectus for the Ensuing Season, 1913-1914.

The Pacific Coast Musical Review is in receipt of a very neatly compiled Bulletin of the College of the Pacific in San Jose, Cal. This exceedingly interesting compilation of facts and figures is published annually and contains valuable information regarding the purpose of the institution as well as biographical sketches of the faculty and descriptive accounts of the various departments. The President of the College of the Pacific is William W. Guth, under whose energetic and inspiring leadership the institution has grown and prospered during a number of years. The Conservatory of Music has never been upon a higher and more artistic basis than it is at the beginning of this new season, and the appointment of Warren D. Allen as Dean should be well designed to attain additional brilliant results in future. The faculty of the Conservatory of Music of the College of the Pacific includes the following well known and capable instructors: Warren D. Allen, Dean and Teacher of the Piano; Esther Houk Allen, Public School Methods and Assistant Teacher of Voice Culture; Nat. J. Landsberger, Teacher of the Violin and Ensemble Playing; Wilbur McColi, Teacher of Piano, Pipe Organ and Piano Normal Course; William J. McCoy, Teacher of Theory, Composition and History of Music; Herbert Riley, Teacher of Violoncello; Miss Nella Rogers, Teacher of Voice Culture; Clarence Urmy, Teacher of Piano and Voice Culture; Charles S. Weber, Teacher of Piano Tuning and Instrumental Mechanics.

We take great pleasure in quoting from this delightful publication issued by the College of the Pacific the following valuable information:

The Conservatory is located in the heart of the beautiful Santa Clara Valley, ten minutes' ride by street-car to San Jose's business center, a little over one hour by fast train to San Francisco, and yet far enough from the noise and turmoil of city life to insure ideal conditions for study and relaxation. The College of the Pacific gives the students in the Conservatory a home, when they come from outside towns, a home that offers protection, comfort and wholesome recreation in beautiful surroundings.

It is the aim of the Conservatory to train students, not only to sing and play well, but also to become intelligent, liberally educated musicians, who, after graduation, will be thoroughly fitted to impart a knowledge and appreciation of music to others. The Conservatory intends, not only by means of superior instruction to its students, but also through newly established courses of lectures, recitals and concerts, and classes for the public at large, to earn its reputation as an inspiration to all music-lovers, and to be a power in fostering the highest musical standards.

The artistic Conservatory Building contains an auditorium with a seating capacity for eight hundred. A splendid three-manual Concert Organ, containing thirty-five speaking stops, installed by the Kimball Organ Company of Chicago, an ample space for chorus singers and a concert grand piano make an admirable equipment for the regular Conservatory Concerts, and even Music Festivals on a large scale. The studios for instruction in music and art are in the same building, and are sunny, quiet and attractive. The rooms for the literary societies are commodious and well furnished. The practice rooms for piano students are numerous and provided with good instruments.

Class recitals are to be given once a month in each department—piano, voice, organ and stringed instruments. Admission to the public will be given by invitation of the faculty or students. Students who have made the most creditable performances at the various class recitals will appear in student concerts which are to be given during the year. These student concerts will be given in the College Chapel, and will be free to the public. In addition to the occasional Faculty Concerts, and the concerts illustrating the Course of Appreciation of Music announced under General Courses, the Conservatory hopes, with the co-operation of the public of San Jose, to inaugurate a plan for giving concerts at the Conservatory by great artists at nominal prices.

For each semester, fifteen lectures, commencing on September 6th, and continuing every Saturday at 10 a.m. throughout the semester. The work is taken up in historical order, as far as possible, but is more in the nature of analysis than history, the historical facts merely being touched upon to illustrate the development of the art. Technical discussion is avoided, as far as possible, the aim of the course being to stimulate musical interest in the community by analyzing works of great composers, particularly those rendered at the Conservatory concerts, and so to explain their form and contents, and the conditions under which they were written, that students will become more intelligent interpreters, and the general public more appreciative listeners. The Music Appreciation Course during the second semester will consist of a series of lecture recitals, the details of which will be announced later.

All students capable of so doing, especially those registered for Voice or Public School Methods, are expected to attend chorus rehearsal once a week. Works for mixed chorus will be studied, and frequent public appearance on the Music Appreciation programs for the second semester will be arranged. One Festival Program is to be given at the end of each year, at which



THE NEW PIPE ORGAN IN THE CHAPEL OF THE COLLEGE OF THE PACIFIC

an oratorio or cantata will be rendered. Singers other than students in the Conservatory who desire to join the Chorus may have their voices tried free by teachers of the Voice Department. Dues for outside members, fifty cents per month.

In response to the growing demand for well trained Teachers of Music in the Public Schools, a newly established Course of Methods for Music Teachers and Supervisors is now offered in the Conservatory Curriculum. This course demands two years of work for graduation, and is the first course of that length to be offered by any institution on the Coast. Educators in all sections are, or are becoming, awake to the necessity, not merely the advisability of having expert music instruction in the grammar and high schools.

As in the regular Normal Schools, the prerequisite for entrance into the Course is a High School diploma.



HELEN GUTH HALL
New Dormitory for Women at College of the Pacific

Graduates in this department will receive a Teacher's Certificate, and will be recommended, in the order of their merit, to the many schools that apply for teachers. Mrs. Allen, recently appointed to take charge of this work, brings much valuable experience as a music supervisor in Eastern schools, and a teacher of teachers in the Iowa State Teachers' College and the University of California. She has advanced ideas in the presentation of material to primary grades and the conducting of chorus singing.

Mr. McCoy, the head of the theory department, is making his teaching an important factor in the success of his work. He emphasizes methods of presenting the study of harmony, so that instead of a dry, unpopular study of interesting rules, the work becomes real study of music, so attractive and effective that the thinking powers, and even the creative ability of the students are stimulated to the highest degree. In connection with this course, students may elect such studies in the College of the Pacific which will be especially helpful to them as teachers, namely: Education, Psychology of the Child, Philosophy, English Literature, French or German. Certificates will be granted at the completion of the course to successful candidates.

The complete list of the various courses is as follows: The Appreciation of Music (Mr. Allen), History of Music (Mr. McCoy), The Conservatory Chorus, Course in Public School Methods, Piano Normal Course,

Sight Reading and Dictation, Piano, Artist Class, Organ, Voice Culture, Violin, Violoncello, Literary Music Course. The lectures contained in the course include the following: The Art of Teaching—The Piano Teacher's Equipment—Problems connected with Business Details—The Psychological Principles of Teaching—The Formation of Habits—Characteristics of Various Methods—History of Notation—The Teaching of Technique, including Five Finger Exercises, Scales, Short Slur, Chord, Arpeggios on Triads and Chords of the Seventh, Pedal Technique, Rhythm and Accent, Embellishments, Melodic and Harmonic Elements, Application of the Principles of Expression to Running Passages—Methods of Memorizing—Dynamics of Interpretation—The Selection of Music—Professional Ethics.

The prospectus also includes a series of programs rendered by the faculty and students of the Conservatory, and non-resident artists during the season 1912-13. For further particulars concerning this interesting publication we refer our readers to the authorities of the College of the Pacific in San Jose who will be glad to mail a prospectus upon request.

PRIZE SONG AND FESTIVAL CHORUS AT LAND SHOW.

Howard E. Pratt is Rapidly Organizing His Monster Singing Organization and a Feast of Music is in Active Preparation.

The land show committee of the San Francisco Real Estate Board has announced a prize song contest in the hope that the need for a typical and distinctive California song may be satisfied. For the song accepted by the committee as the official song of the Land Show, which is to be held in San Francisco, October 11 to 25, one hundred dollars in gold is offered. This offer calls for the song complete, words and music. For song verses accepted by the committee without the musical score, \$50 is offered, it being realized that many a clever verse writer is not at the same time a musician.

The conditions for the contest are as follows: All copy to be submitted by September 1, addressed to the Land Show Committee, 501 Mills Building, San Francisco. Verse copy should be type written if possible. All copy should bear author's name and address. Publishing rights and copyright will remain the property of the author, the Land Show Committee reserving to

itself the right to publish the accepted song in the daily newspapers and in the official programme of the Land Show. All copy submitted will be judged on its merits by a committee to be selected later. The Land Show Committee reserves the right to reject any or all manuscripts, upon the condition that no publication shall be made of any manuscript not awarded a prize.

The musical events of the coming Land Show will be, it is promised, of considerable importance. Following a call made last week, volunteers are offering themselves in increasing numbers for the Festival Chorus of 1,000 voices which will give a series of concerts during the fifteen days the show is open. Howard Eugene Pratt, well known singer and musician, is in charge of this work as musical director. He is receiving applicants for the chorus at the headquarters of the Land Show in the Mills Building. "The Festival Chorus is designed especially to stimulate the interest of local singers in ensemble concert work of this sort," said Mr. Pratt the other day. "In this point lies its musical significance, and I hope to be able so to arrange the preparation of the programmes as to avoid taxing either the time or the strength of the members of the chorus. The programmes selected will be of well known classical and popular character. The concerts will serve to bring a too rare form of musical entertainment close to hundreds of thousands of persons. They should be a valuable musical experience to every member of the Festival Chorus."

CHARLES MALLORY DUTTON
PIANIST

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26 O'Farrell Street

ORPHEUM.

The Orpheum announces another great new show for next week.

Stella Mayhew, whose irresistible humor has won her recognition as one of the foremost comedienne on the American stage, and Billie Taylor will present a travesty on vaudeville headliners which is punctuated by songs written by Mr. Taylor, including the "coon song," in the singing of which Miss Mayhew has few if any equals and certainly no superiors. Miss Mayhew and Mr. Taylor scored the greatest hit of last season's New York Winter Garden production. W. L. Abingdon, who is playing his first vaudeville engagement, will present the tensely dramatic play, "Honor is Satisfied," the author of which is Charles Eddy. Mr. Abingdon is well known in the East, but still better in London, where he was associated as leading man with Sir Terbert Beerbohm Tree, Sir John Hare, Sir George Alexander, Sir Forbes Robertson, Lewis Waller, Fred Terry and Julia Neilson. In this country he scored a great hit in the leading male roles in Mrs. Fiske's productions. He will be supported by his London company, which includes Miss Nina Herbert and Mr. Frank Hollins.

Alma Youlin, the celebrated dramatic soprano, who is gifted with a voice of exceptional range and timbre will be heard in a repertoire of songs. She has won distinction as the prima donna of several important musical productions, gaining success through the excellence of her voice and her great personal magnetism. It is a new style of black-face comedy that will be introduced by Kenney, Nobody and Platt, which all revolves about "Mr. Nobody" and is exceptionally funny. The act is replete with wit, humor and repartee, finishing with a coon song. Mr. Nobody is a most uncertain partner and his associates offer a prize for anyone who guesses his age.

Monsieur and Madame Bartholdi will present a particularly interesting and attractive act, in which fifty cleverly trained tropical birds, among which are papegeys, cockatoos and parrots, will perform astonishing feats, the most remarkable of which is that of riding a bicycle. Next week will be the last of The Vanias and Williams, Thompson and Copeland.

CORT THEATRE.

"Bought and Paid For," George Broadhurst's master-drama, which begins the second and final week of its engagement at the Cort Theatre with Sunday night's performance, has scored as emphatically this time with San Francisco theatregoers as it did last season. "Bought and Paid For" stands the test of repetition in wonderful fashion, and gets over with its audiences as though it were fresh from the playwright's typewriter. On Sunday night, August 31, comes "Ready Money," a comedy of laughs and thrills by James Montgomery. This is also a Brady as well as a Broadway production, and it comes here with the endorsement of all the critics of the East. Real comedies are rare, and "Ready Money" is said to be one of the rare ones.

In speaking last week of the location of Miss Agnes Whitehead, the successful English vocalist, we erroneously said that her studio was to be located at Room 1006 Kohler & Chase Building. This should have read, Room 905 of the same building.

* * *

Miss Mabel McCause of Martinez was in this city last week visiting friends. Miss McCause is a vocal teacher and singer who has quite a class in Martinez. She was in Redlands some time ago and met Miss Georgiana Strauss, the brilliant young contralto who made such an excellent impression with the International Opera Company at the Princess Theatre three years ago. Miss Strauss resides in Redlands and is frequently heard in concert. She was quite sick for a time, but has recovered.

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Music, practical and theoretical, in an excellent music department well known for thirty years may be counted toward a degree. Major allowed in music. Faculty of Music: Dean, Edward F. Schneider; Mr. Frederick Biggerstaff, Piano; Mr. Uda Waldrop, Organ; Mr. Alexander Stewart, Chorus Singing and Violin; Mrs. M. E. Blanchard and Miss Coleman, Voice.

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President, Luella Clay Carson, Litt. D., LL.D.

For Catalogue, address Registrar, Mills College
P. O., California.

Madame Florence Le Roy-Chase, the brilliant soprano soloist, has opened a vocal studio at 1861 Scott Street, San Francisco, where she will establish classes in voice culture. Madame Le Roy-Chase is one of the most successful and able concert singers in the United States. She came to California with Patrick Conway's Band and scored such a decided triumph that hosts of friends induced her to remain here. Since her locating in San Francisco she has appeared frequently in concerts and her prolonged engagement at Techau Tavern established firmly her reputation as an excellent artist and a vocalist of rare accomplishments. She possesses a beautiful voice of remarkable compass and power and her style of interpretation is exceedingly delightful and intelligent. She reveals such an unquestionable fund of thorough knowledge of the vocal art that one is justified to assume that she would be quite capable to teach singing according to the most approved methods.

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The Most Popular Opera Ever Written
Superb Cast—Splendid Chorus—Special Features,
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Safest and Most Magnificent Theatre in America
Week beginning this Sunday aft.—Matinee Daily

Rare Vaudeville

The Cheeriest Comedienne Stella Mayhew and Billie Taylor; W. L. Abingdon and his Company in "Honor is Satisfied;" Alma Youlin, the Celebrated Soprano; Kenney, Nobody & Platt, Character Singing Comedians; Bartholdi's Birds, Fifty Comedy Papegeys, Cockatoos and Parrots; The Vanias; Williams, Thompson & Copeland; Orpheum Motion Pictures showing current events. Last week Edwards Davis in his allegory "The Kingdom of Destiny."

Evening Prices—10c, 25c, 50c, 75c. Box Seats \$1.00
Matinee Prices—(Except Sundays and Holidays) 10c, 25c and 50c
Douglas 70—Phones—Home C 1570

THE AMERICAN SCHOOL OF OPERA.

Paul Steindorff and Wm. F. Rochester Establish an Institution Very Much Needed in a Musically Progressive Community.

Paul Steindorff and Wm. F. Rochester announce that they have established The American School of Opera, an institution the purpose of which is to train vocalists who already have mastered the art of singing in operatic repertoire both of a grand operatic and comic operatic character. We desire to emphasize the fact that this school is in no sense devoted to vocal culture in so far as it appertains to voice placing, and the kindred phases of vocal art. It is the sole purpose of this institution to prepare pupils for the stage, after they have already completed their vocal courses or while they are still taking lesson from vocal teachers. There seems to be an idea prevalent among instructors that The American School of Opera intends to interfere with the already established vocal teachers. This is erroneous. On the contrary, Messrs. Steindorff and Rochester desire to co-operate with the vocal teachers to train students for stage work and assist them in getting opportunities to appear in public.

Both Mr. Steindorff and Mr. Rochester are singularly well equipped for this purpose. Both have had wide experience in operatic fields. Mr. Steindorff may safely be regarded as one of the foremost operatic and orchestral leaders in the United States. He came to America twenty-seven years ago, and there is hardly an operatic star of importance who has not at one time or another had the advantage of appearing under his skillful baton. Mr. Steindorff has the distinction of being the director of the first season of grand opera in English in the United States, where, at the Grand Opera House in New York, he wielded the baton during the memorable seasons of 1890, 1891 and 1892. He also scored triumphs as conductor of the Alice Nielsen Light Opera Company. His record of many years at the old Tivoli Opera House is something to be proud of. As choragus of the University of California Mr. Steindorff has staged many of the most pretentious oratorios ever written, and as director of choruses Mr. Steindorff has done wonderful work. It is this equipment in all branches of musical achievements, his experiences as conductor in grand and light opera, oratorio, concert and chorus training which makes Mr. Steindorff peculiarly fitted for his work as musical director of a genuine school of opera.

Will F. Rochester, the dramatic director of the American School of Opera, is also a greatly experienced member of the profession. He has been prominently before the public as actor and stage director during the past twenty-five years. He was one of the first stage directors of the old Tivoli Opera House and his record is a most brilliant one. After his Tivoli experiences Mr. Rochester became stage director of the McCaul Opera Company, dramatic director of the Frank Van der Stucken School of Opera in New York, stage director of Franklin Sargent's famous school, The American Academy of Dramatic Arts of New York, then he became stage director of the Alice Nielsen Opera Company, Charles Frohman productions, Henry W. Savage, John C. Fisher, the Shuberts, Oscar Hammerstein and John Cort. With such wide and varied experience Mr. Rochester makes an ideal dramatic director for the American School of Opera. Mr. Rochester possesses a number of emphatic endorsements from all the theatrical managers for whom he has been active. With two such experienced artists of their craft this institution should enjoy prosperity and long life.

ALCAZAR TREATRE.

Eugene Walter, author of "Paid in Full," and other successes, wrote "The Wolf," which is to be started on a week's run in the Alcazar Theatre next Monday evening, with Forrest Stanley, Bessie Barriscale, Howard Hickman and the stock company appropriately cast. In this dramatic depiction of life in the Hudson Bay country Mr. Stanley scored one of his big hits, which is one of the reasons for its revival by the Alcazar management. "The Wolf" introduces phases of life and types of character which are radically different from those in any other work by its talented author. Its scenes are laid at Canada's northern frontier and its people are ruggedly picturesque and primitively human. They include McTavish, a surly Scotchman, whose nagging forced his wife to desert him, leaving on his hands their young daughter, Hilda, who is the central figure of the play. She is loved by Jules Beaubien, a young French-Canadian with heroic attributes, and William McDonald, an American civil engineer surveying the route of a proposed railroad through the wilderness. But the two men are not similarly actuated by their admiration for the girl. Beaubien is ready to offer her honest marriage and McDonald is prevented doing so by the fact that he has a wife and children in the United States, so his object in wooing is obviously dishonorable.

Maneuvering by McDonald and Beaubien to outwit each other in the game of winning Hilda's heart makes interesting drama thickly punctuated with thrills. The libertine is in fair way of being successful when Batiste LeGrand, a quiet but revengeful French nomad, recognizes in him the man by whom his sweetheart, a sister of Beaubien, was betrayed and driven to suicide. Batiste wants to kill the scoundrel, but Beaubien taken that task upon himself, the result being a duel to the death, which is one of the most intense scenes of its kind ever staged. The rivals fight with knives and in darkness, and not until the victor lights a match does the audience discover his identity. Mr. Stanley will



PAUL STEINDORFF WM. F. ROCHESTER
Directors of the American School of Opera

play Baubien, and it promises to be a splendid portrayal; Miss Barriscale as Hilda, Mr. Hickman as McDonald, Burt Wesner as Batiste, Kernan Crippe as a typical American young man of today, and Roy Clements as McTavish round out the roster of principals. Much of the three acts calls for realistic staging, and the Alcazar's mechanical forces can be depended upon to meet all the requirements in that respect.

Wallace MacDonald and Irene Audrey appeared in a delightful operetta entitled "Nanalan" at the Deutscher Club in the German House on Friday evening, August 15th. The music to this operetta is by Irving Wilson and the libretto by Jesse G. H. Click. The production was staged by Will F. Rochester and the two participants are pupils of the American School of Opera of which Paul Steindorff and W. F. Rochester are the directors. The work was declared to be exceedingly bright and full of melodic charm and the two singers acquitted themselves very creditably of their responsible tasks. The songs were heartily encored and the audience gave frequent manifestations of its approval.

The last performances of Planquette's ever-welcome opera, "The Chimes of Normandy," will be given at the Tivoli Opera House this Sunday afternoon and evening, and on Monday night "The Bohemian Girl," Balfe's masterpiece, will be accorded a lavish and spectacular presentation.

It is safe to say that no more popular opera has ever been written than "The Bohemian Girl," and it includes three of the most famous songs known to English music lovers. One of these immortal ballads is "The Heart Bowed Down," the most effective lament of a lonely man ever composed. Another is, "Then You'll Remember Me," the never-to-be-forgotten and tender appeal of a lover, and the third is, "I Dreamt That I Dwelt in Marble Halls," that prophetic vision of Arline, the Bohemian girl. The tender grace of these three songs has given the work a place as the greatest of all ballad operas, and its librettist, Alfred Bunn, is standing next to Tom Moore, the great Irish poet, as a writer of songs. The various important roles will be filled to a nicety and every gem in the score will be sung to its full value, the cast including Henry Santrey as the bereaved Count Arnheim, John R. Phillips as Thaddeus, the proscribed Pole, Robert Pitkin as the eccentric Florestin, Charles E. Galagher as the Gipsy chief, Devils-hoof, Rena Vivienne as Arline and Sarah Edwards as the Gipsy Queen. Miss Vivienne, Mr. Phillips and Mr. Galagher recently played these roles with presentations of "The Bohemian Girl" made by the Aborns, each with great success. The production, under the experienced direction of Charles H. Jones, will be notable, many novelties, both of a dancing and acrobatic order, being introduced in the Fair Scene, and Hans S. Linne and his capable men will supply the opera with a beautiful orchestral setting.

MORE ABOUT HADLEY'S LONDON TRIUMPHS.

Amongst the most interesting music journals with which the Pacific Coast Musical Review delights to exchange copies are the Monthly Musical Record and the Music Herald of London. We have looked very carefully through the columns of the issues of these publications of June, July and August and so far have not found one line about the concert of the London Symphony Orchestra lead by Henry Hadley on May 23d. There is neither an announcement of the concert prior to its occurrence nor a review after the same. The Musical Herald, however, mentioned the concert given by the People's Philharmonic Orchestra of San Francisco under the direction of Herman Perlet which the paper adds was attended by three thousand people. Now the concert under Hadley in London can not have been a very important affair if two of the monthly musical journals do not find it necessary to mention even a line about it. We are informed by a friend residing in London that the London Symphony Orchestra or part of it can be secured by anyone willing to pay from \$500 to \$750 for its services, and it is the opinion of our correspondent that Mr. Hadley thus engaged the orchestra. The regular symphony season had been closed and the Hadley concert was a private affair. There was not a large audience in attendance. Tina Lerner, the soloist of the occasion, was also engaged by Mr. Hadley.

Robert D. McLure has closed a very successful engagement as operatic baritone with one of the San Francisco theatres. He will appear as soloist at the Music Matinee which will take place at Kohler & Chase Hall on Saturday afternoon, August 30th. Mr. McLure has been very active during the summer and begins the new season with considerable energy and enthusiasm.

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In June, 1911, it was necessary to replace the grand piano then in my studio with a new instrument. The decision had about fallen on a piano of a famous make, when Mr. Henry Mason, of Boston, drew my attention to the Mason & Hamlin, an instrument at that time not very well known to me. When I heard one of the grands in your warerooms, it was as if a long-cherished ideal of a pianist's piano had at that moment been fulfilled. No piano had ever quite done that before.

The instrument immediately purchased has grown in nobility of tone, in brilliance and in power, and has preserved those subtle qualities more difficult to name, but which endear a piano to its owner. Constant use has served only to enhance all its splendid attributes.

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The piano selections for the Krüger Club meeting, which were given at the Kohler & Chase Building Monday, August 18th, at 4:30 p. m., are worthy of especial mention, comprising as they do, some of the best compositions by different renowned composers. A well attended meeting was assured now that the vacation season is drawing to a close. The programme was as follows: The Two Skylarks (Lechetizky), Mary Martin; The Prophet Bird, Why? (Schumann), Flora Gabriel; Impromptu (Chopin), Myrtle Donnelly; Fugue, D Major (Bach), Nocturne, F Sharp (Chopin), Helen Hall; Hungarian Etude (McDowell), Marche Grotesque (Sinding), Impromptu (Reinhold), Mary Martin.

The Pasmore Conservatory will give a faculty recital at Native Sons Hall on Sunday afternoon, September 14th, which promises to be a very enjoyable musical event. The program will be interpreted by the Pasmore Trio, H. B. Pasmore, George McManus, Mrs. Blanche Ashley, and besides playing ensemble music the Pasmore Trio, consisting of Miss Mary, Suzanne and Dorothy Pasmore, will appear in solo works rendered by its individual members. The compositions to be interpreted will consist partly of the old classics and partly of entirely new works. Admission will be one dollar, and special rates of fifty cents have been made for students.

Herbert Riley, the prominent cellist, will resume his teaching on August 25th at his studio in San Francisco, 999 Bush Street, and in Berkeley Thursday afternoons at 2200 Bancroft Way. During the summer Mr. Bailey was entertained by several friends who have beautiful summer homes in the mountains and on the sea shore. Some of Mr. Riley's recent concert appearances include soloist at the second concert of the People's Philharmonic Orchestra on May 26, one of the soloists at the third annual convention of the California Music Teachers' Association on July 8, assistant at a chamber music recital with Mrs. Charles Seeger, violinist, and G. L. Foote of New York, pianist, at the University of California on July 12th and soloist at the concert preceding the Midsummer Jinks of the Bohemian Club at the Grove. In this manner Mr. Riley has appeared before several thousand of the foremost music patrons and music lovers of California. The presence of Alexander Saslowski in San Francisco next month may result in an ensemble concert consisting of the well known concert master of the New York Symphony Orchestra, George McManus, the brilliant pianist, and Herbert Riley. It is possible that this organization may appear in a series of concerts on the Coast. Mr. Riley will begin his concert engagements in California late in September and will visit the Pacific Northwest as far as Spokane, Wash. He will then proceed as far East as Denver, Col., and then return to San Francisco. A number of the largest California clubs and societies have engaged Mr. Riley as soloist for the coming season. On September 8th, Alexander Saslowski, violinist, Warren D. Allen, pianist and Dean of the College of the Pacific Conservatory in San Jose and Herbert Riley, cellist, will give a chamber music recital in San Jose.

BACHAUS' RESEMBLANCE TO BEETHOVEN

Vienna is full of memorials and mementos of Beethoven, a fact that has something to do with the visit which Wilhelm Bachaus pays there each winter that his concert engagements will permit. Bachaus, as will be remembered by those who heard him on his initial American tour two years ago, is above all a Beethoven enthusiast, and the Master's compositions figure largely on his programmes.

Two seasons ago, the young pianist made one of his regular pilgrimages to the Austrian capital, and, as usual, visited the great Beethoven monument, one of

to life and youth; Beethoven and no other. Oh, that I should have lived to see this miracle!" Whereupon she proceeded to faint. Bachaus, hiding his confusion as best he could, assisted in restoring the woman to consciousness, and beat a hasty retreat through the crowd.

"I was rather afraid I might be arrested as a disturber of the peace and an attempted assassin," he explained when he laughingly related the experience. "And, as a matter of fact, the police did question me, and I had to give them my card before they would let me go."



WILHELM BACHAUS

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the show places of the city. He had just deposited a wreath at the base of the structure and was contemplating the fine bust of the composer, when a party of tourists chanced along. The sun was sending its beams athwart the monument, and unknown to Bachaus but evident to all about him, gilding the young pianist's brow as he stood there in reverent contemplation.

The spokesman of the party, seeing an opportunity to vary his stereotyped speech, called attention to the resemblance between the two heads—that of the immortal Beethoven and the living Bachaus. In the midst of exclamations of delight and surprise, and curiosity to know who the striking young stranger might be, one of the women in the party—a peculiarly emotional invalid, as it afterwards developed—lost her head completely, and rushing to the side of the astonished pianist exclaimed: "You are Beethoven himself returned

A very interesting vocal and instrumental concert was given at Golden Gate Commandery Hall on Saturday evening, August 16, by Madame Schueler Persch, soprano, of New York and Carl van Ersch, baritone, of Dresden, Germany. The program rendered on this occasion was as follows: Introduction: Sonata F Major for Violin and Piano (Grieg), First Movement, Mr. Otto Raubut and Prof. Jos. Beringer; Songs—(a) Spanish Serenade (Burgmueller), (b) Auf Wiedersehn (A. Nevin), (c) Waltz Song from "Tom Jones (Edw. German), Miss Irene de Martini, Mezzo Soprano, Prof. Jos. Behringer, Piano; Spinning Chorus—Ballade and Duett from Flying Dutchman (Wagner), under the direction of Vicente de Arrillaga, Senta, Mme. Schueler Persch, Flying Dutchman, C. Van Esch; Madrigal Chorus (Ladies)—Mrs. Arrillaga, Miss Parsegon, Miss Cary, Miss Brackford, Miss Peacock, Mrs. Pearce, Miss Steele, Mrs. Brown, Mrs. Sherwood, Miss Metzger, Mrs. Wightman, Miss Krutzmeyer, Miss Wood; Peasant Wedding March (Aug. Soederman), Madrigal Chorus, Vicente de Arrillaga, Piano; Bass Solo, Sig. Michele Giovachini; Aria from Africana (Meyerbeer), Sig. Vicente de Arrillaga, Piano; Soprano Solo, Recitative and Bijou Song from Faust (Gounod), Mme. Schueler Persch, Sig. Vicente de Arrillaga, Piano; Aria and Priest Chorus from Magic Flute (Mozart) Sarastro, Sig. Michele Giovachini, Priest Madrigal Chorus—Mr. Hughes, Mr. Syras, Mr. Beathe, Mr. Fleuth, Mr. Meyers, Mr. White, Mr. Russel, Mr. Becker, Mr. Sussdorf, Mr. Metzger, Mr. Tyler, Mr. Bufford, Mr. Wolf, under direction of Sig. Vicente de Arrillaga; Finale, Tableau; Song, California; After Concert Grand Ball.

Julius R. Weber, secretary of the Berkeley Musical Association, has mailed a special announcement outlining plans for the new season. This will be the fourth year of this exceedingly well conducted organization and the officers and members have a right to feel exceedingly proud of the success of their enterprise. The University of California, recognizing the fine work done by this organization, has again granted the use of Harmon Gymnasium. The demand for subscriptions is so large and the seating capacity naturally limited that early applications are necessary in order to secure tickets. The association has reserved three hundred seats for students at special rates. It is the intention to give five concerts during the ensuing season.



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HERMAN PERLET AND RUFUS STEELE'S MASQUE OF FEAR, "THE FALL OF UG"

Concert of the Midsummer-Music of Bohemia Given by the Bohemian Club in the Tivoli Opera House on Thursday Afternoon, August 21st, Proved to be a Musical Event of the Highest Importance and Deepest Artistic Significance

By ALFRED METZGER

The Grove Plays of the Bohemian Club of San Francisco which are given annually at the Midsummer High Jinks in the Bohemian Grove, Sonoma County, California, have practically become world-famous events, since distinguished guests from the East, among whom are many prominent writers, have been permitted to witness the magnificent spectacle that thrills two thousand Bohemian Club members every year. The writer has never had the pleasure to be present in Bohemian Grove, but he has witnessed nearly every concert that followed the Grove Play, and among them were a number of decidedly worthy and exceedingly artistic events. There is, however, a striking difference between the Bohemian Midsummer Music Concerts of the past and the one that was given at the Tivoli Opera House last Friday afternoon, August 21st. On previous occasions the concert was divided into two parts. The first part was devoted to the music of the current Grove Play with readings by an elocutionist and solos by vocal artists. The second part consisted of the music of previous Grove Plays. In this manner the program was usually too long and tedious and the real effect of the music became overshadowed by the length of the program. This year the entire concert was devoted to the current Grove Play, and instead of reading the entire book, President Field of the Bohemian Club merely read the synopsis, while Herman Perlet, at the head of the People's Philharmonic Orchestra, conducted the music. There were also several solos rendered in the main by the same artists who sang at the Grove. The most important innovation, however, was the reproduction of the principal scenes of the Grove Play by means of moving pictures, and although the weather was unfavorable to an ideal condition for taking moving pictures the result was sufficiently satisfactory to give the auditor an excellent idea of the scope and magnificence of the open air theatre amidst the giant redwoods.

The committee in charge of this concert was: W. H. Leahy, Charles S. Stanton, Joseph D. Redding, John C. Wilson, Milton D. Barton and John C. Dornin. This committee certainly acquitted itself splendidly of the tasks set for it, for the concert was given without a hitch and the program was just sufficiently extensive to give one a definite impression of the excellence of the production without becoming tedious by reason of unnecessary length. Besides the motion pictures there were stereopticon views by Gabriel Moulin which were indeed magnificent and exceedingly realistic. They presented a certain plasticity which gave one a correct idea of perspectives and distances. Mr. Moulin deserves to be heartily congratulated for the decidedly artistic character of these views. The orchestra consisted of sixty-five men and proved to be as complete and efficient a body of musicians as a conductor could desire to have under him. Before going into details regarding the music, we wish to quote the program as follows: The name of the Grove Play of 1913 is *The Fall of Ug*. The text is by Rufus Steele and the music by Herman Perlet. The musical program as presented last Friday was as follows:

Part I—Prelude; Intermezzo, illustrated with views of the Bohemian Grove by stereopticon; The Worship of Ug; Scenes from the Grove Play, reproduced by motion film and stereopticon, with accompaniment by orchestra and chorus, Henry L. Perry, soloist; Part II—(a) The Choosing of the Victim; (b) Dance of the Fanatics. Scenes from the Grove Play, reproduced by motion film and stereopticon, with orchestral accompaniment; (a) The Prince's Prayer, Ralph L. Phelps, soloist; (b) Dance of the Flying Fairies, Scenes from the Grove Play, reproduced by motion film and stereopticon, with orchestral accompaniment; (a) The Sacrifice; (b) The Fall of Ug; scenes from the Grove Play, reproduced by modern film and stereopticon, with accompaniment by orchestra and chorus, Ralph L. Phelps, soloist.

The cast of characters included the following: The Prince, Ralph L. Phelps; The First Companion, Frederick Thompson; The Second Companion, Mark Daniels; The Other Companions, J. Brenton Brady, Gurney Newlin; The First Servitor, Fred L. Berry; The Second Servitor, Russel D. Holabird; The Other Servitors, J. Ralph Sloan, A. V. Thompson; Trip (a fairy) William H. Smith, Jr.; The Patriarch Priest, John Houseman; The Second Priest, Robert C. Newell; The Third Priest, Henry L. Perry; The Young Priest Spencer Grant; The High Priest, Richard M. Hotelling; The King, E. Courtney Ford; The Jester, Mackenzie Gordon; The Scribe, Harry H. Smith; Two Lords, Dr. Louis A. Deane, John O. Harron; Two Nobles, Dr. R. L. Hale, Bryant Grimwood; The Chief Huntsman, Jerome B. Landfield; The Chief Warrior, Capt. Harry S. Howland; A Bear, Frank L. Corbuser.

The Chorus—The Husbaudmen: A. A. Arbogast, R. M. Battison, W. W. Davis, R. E. Fisher, E. E. Jones, R. I. Lynas, W. A. Mitchell, Frank Onslow, G. Purlenky, J. J. Rhea, F. E. Wilkins, George Bowden, P. J. Mohr; The Shepherds: H. C. Allen, H. K. Baxter, R. I. Bentley, Jr., T. G. Elliott, Oscar Frank, W. E. Hague, J. R. Harry, J. R. Davis, R. B. Heath, E. H. McCandlish, C. A. Smith, Mark White, A. Y. Wood; The Huntsmen: P. S. Carlton, C. E. Engvick, P. D. Gaskill, A. G. Heunisch, W. R. Kneiss, A. F. Lawton, H. C. McCurrie, Robert Melvin, C. D. Pinkham, G. D. Reynolds, E. W. Roland, J. D. Ruggles, A. W. Sperry, C. F. Volker, R. McLure, M. O. Williams; The Warriors: C. Bundschu, R. L. Countryman, C. J. Evans, W. H. Hooke, R. E. G. Keene, M. McCurrie, J. McEwing, W. P. Nielson, William Olney, Dr. B. M. Stich, H. E. Fossey, E. L. Taylor; The Fanatic Dancers (also Celestial Beings): Tracy Cummings, J. G. DeRemer, Charles I. Dillon, H. A. W. Dinning, J. D. Fletcher, A. W. Foster, Jr., George Lieb, William Lieb,

High; The Dancing Fairies: (From Columbia Park Boys' Club): Chester Winkel, Victor Winkel, Lester Wolf, Russell Hall, Thomas Jones, George Hall, John Elliott, Reuben Bennett, Palmer McDonald, Roy Ford, Paul Ray, William Bell, Frank Smith, Leo Levy, Earl Gordon; Stage Director, Frank L. Mathieu; Master of Lighting and Illumination, Edward J. Duffey; Designer of Costumes, Frank Van Sloun; Mise en Scene and Properties, Harry P. Carlton, Harry S. Fonda; Director of Fanatic Dance, George B. Le Long; Director of Fairy Flying and Dancing, William H. Smith, Jr.; Engineer in Charge of Flying Devices and Construction of Colossus, Wyatt H. Allen; The statue of Ug, God of Fear, executed from model by Douglas Tilden, sculptor, by Dr. W. A. Bryant and Granville Redmond; Costumes made by Goldstein & Co. The Orchestra—Twelve first violins, ten second violins, six violas, six cellos, six double basses, three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, harp, cor anglais, timpani and drums; Herman Perlet, Conductor; Herman Martonne, Concert Master; John De P. Teller, Chorus Master.

The story of the play is as follows:

A young Prince and his hunting companions follow a stag through a forest on Mid-Summer Day. They pause before a colossal stone figure of Ug, the God of Fear, which has long blocked the white path leading Heavenward up the hill. The people, it develops, come here this very night for the annual human sacrifice to Ug. The Prince laughs his scorn of the God of Fear and almost at the same moment the ominous sunset shadow of the colossus falls on the young man.

Evening comes as the princely party pass on in pursuit of the stag. Furred and feathered denizens of the wood appear. Trip, the brown-faced fairy master of the grove, swings to the tail of a huge bear, but gives up his teasing to take his music lesson from a bird.

When the moon floods the place servitors arrive to prepare for the rites. Their mortal eyes are blind to Trip, but they see Ug all too plainly. Trip amuses himself by adding to their terror. Upon their departure Trip warns colossal Ug that he may not always dominate mankind, and conjures up a procession of the fallen gods of fear who at one time or another have blighted men's joyous world. When men wrestled with their fear, Trip declares, each dreadful one vanished.

As Trip runs off after his bear a party of priests arrive and a neophyte learns from the others the legend of the ancient pact which forces them to sacrifice a youth on each Mid-Summer Night, and of how Ug always sends a blood-red dawn to show that he is appeased. A patriarch priest recites a mythical promise of a final sacrificial night when the victim shall lift his eyes and call some power not of earth to aid him—some power that shall utterly destroy old Ug and send a white dawn to swallow up the red in token of a nobler day.

Husbaudmen, Shepherds, Huntsmen, Warriors, King, High Priest, Prince, Jester, Scribe, Nobles, Lords—the world in fact—arrive and in a mighty chorus voice their trembling tribute to the god.

The King names as the new Defenders of great Ug a list of youths who have done valiantly. At the Chief Warrior's demand the name of the proud young Prince is added to the list. It is hardly intended that the Prince shall stand with other Defenders before the table of secret stones by which Ug makes his choice of a victim, but at the Jester's taunt the Prince leaps from the throne steps to claim his place—and presently the blackened stone falls to his royal hand!

The King protests, and so does the Prince, though not through fear of death. The High Priest allows no questioning of Ug's choice. The Prince calls his father to lead in rebellion against old Ug. The High Priest forces from the King's unwilling lips a story that shows the terrible consequences of revolt. The wretched Prince consents to die. Fanatics perform their wild dance of ritual. The company leaves the victim to his prayers while it feasts in a glade nearby. The departing High Priest offers the Prince sophist consolation; the Jester offers liquor, with a song that tells him why men drink.

The deserted Prince begs Ug to promise that no other victims shall come after him, and when no answer comes, the Prince turns away and gropes helplessly among the trees. His hands encounter a mighty trunk. He sees for the first time how calmly the tree stands amidst the horrors of this place. In ecstasy he calls to the unseen spirit of the trees to bring him balm. That very call unseals the Prince's eyes to Trip, who drops down from the air. The fairy tells the story of the friendly trees. He calls Ug a mere rock that men and their evil imaginings and lack of faith have carved.

(Continued on Page 3.)



Photo by Gabriel Moulin

HERMAN PERLET AND RUFUS STEELE
Composer and Librettist of the Bohemian Club Grove Play
"The Fall of Ug"

C. F. Manness, W. L. Woollett, Harry A. Russell, Robert W. Simpson, Herbert E. Smith, George W. Stoddard, Herbert A. Schmidt, Orrin A. Wilson; The Gods of Fear: George H. Hellman, Ronald T. Rolph, William N. Rolph, Lucian W. Knight, Leonard Cheney, Bush Fennell, George U. Hind, William Lange, George Henry, Jr., P. T. Hanscom, Richard W. Davis, G. K. Weeks, Horace H. Miller, Ernest Chipman, Granville Redmond, Wyatt H. Allen; Antiphonal Chorus: T. Vail Bakewell, R. F. Tilton, Fred S. Myrtle, C. J. Dickman, Ben Franklin, H. M. A. Miller, E. D. Crandall, F. S. Mitchell, H. S. Lamberton, H. I. Cruzan, Howard P. Veeder, William B. Hopkins, Harry H. Haight, Lowell R. Redfield, Wilbur McColl, G. C. Farley; The Flying Fairies: Rudolph Illing, Thomas W. Lucy, E. W. Hause, Jr., Thornton L.



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J. B. LEVISON TO ORGANIZE MUSIC DEPARTMENT.

Returned From Europe the Chief of the Exposition
Music Department Will Presently Begin
Active Work.

By DAVID H. WALKER

J. B. Levison, Chief of the Department of Music of the Panama Pacific Exposition will proceed to organize that department for active work in the near future. George W. Stewart, of Boston, will be in San Francisco early in September to confer with Mr. Levison. That will mark the beginning of active operations in this very important branch of exposition activities. Music will be one of the great features of entertainment at the exposition. A series of large and important musical events will undoubtedly take place. Mr. Levison says that the work of the department will be extensive. He is enthusiastic in the work.

Mr. Levison has just returned from a trip to Europe, which was not in the interests of music especially, but the Chief of the Music Department nevertheless seized all time available that could be spared from pressing business engagements to inform himself by personal attendance at concerts, and otherwise, not only concerning musicians, but also concerning musical works of sufficient importance to be seriously considered. Mr. Levison is a musician of high rank.

Incidental to his business trip to Europe, Mr. Levison attended performances by the London Symphony Orchestra, which was giving its Ninth Series at Queen's Hall. The conductor was Arthur Nikisch. The orchestra is now composed of the following: First violins, 16; second violins, 16; violas, 12; violoncellos, 12; double basses, 10; flutes, 4; piccolo, 1; oboes, 3; cor anglais, 1; clarinets, 4; bass clarinet, 1; bassoons, 4; contrabassoons, 1; horns, 4; trumpets, 4; trombones, 3; tuba, 1; tympani, 1; bass drums, cymbals, etc., 2; side drum and glockenspiel, 1; harps, 2. There were 64 performers in all. The principals among the performers were the following:

First violin, W. H. Reed; second violin, W. H. Eavres; viola, A. Hordray; violoncello, D. P. Parker; double bass, C. Winterbottom; flute, D. S. Wood; piccolo, J. Wilcocke; oboe, W. M. Malsch; cor anglais, L. Fonteyne; clarinet, M. Gobeze; bass clarinet, A. Augarde; bassoon, E. F. James; contra-bassoon, J. Groves; horns, A. Borsdorf and T. R. Bustey; trumpet, J. Solomon; trombone, Jesse Stamp; tuba, H. Barlow; tympani, C. Turner; side drum, J. Schroeder; bass drum and cymbals, F. Merry; harp, Miss H. Timothy.

The program for the evening of Monday, June 23, included the grand suite (No. 3) "Les Hommages" (op. 40), by Holbrooke. This was heard in London on this occasion for the first time. Another novelty was a pianoforte concerto (op. 32), by Stowjowski. This was performed by the composer, Sigismund Stowjowski. Still another novelty was a group of sea songs, three in number, composed by Ethel Smyth, Herbert Heyner being the soloist. In addition to this, Tschalkowski's Symphony No. 4 in F minor (op. 36), was performed. The program included an analytical description of the novelties including the pianoforte concerto, with thematic music to the extent of several bars in each instance, which was very interesting. The Tschalkowski symphony was reviewed in this way.

One of the keenest memories of Mr. Levison in this musical connection was the performance of the first oboe player, Mr. W. M. Malsch, who is the talk of woodwind players throughout London. Mr. Malsch is a native of Birmingham, England. His tone is described by Mr. Levison as something very wonderful in its perfection.

Mr. Levison also attended a performance of "Aida" at Covent Garden. The cast included M. Gustave Huberdeau as the King, Mme. Kirby-Lunn as "Amneris," Mme. Destinn as "Aida," Enrico Caruso as "Radames," M. Marvini as "Ramfis," M. Dinh Gily as "Amonasro." The premier danseuse was Mme. Felyne Verbiest. Signor Giorgio Polacco conducted "Aida," "Tosca" and "Samson et Delila" between June 27 and July 3. Prominent persons interested in music upon hearing that Mr. Levison was in London sought conferences with him.

HOLD ANNUAL SOCIAL FUNCTION.

Sherman, Clay & Co. Employees and Their Friends
Enjoy Brilliant Ball at Elks' Hall.

On Saturday night, August 16th, over two hundred employees of Sherman, Clay & Co. and their friends participated in their annual social function at Elks' Hall. This social function is looked forward to eagerly each year and is participated in by everybody connected with the establishment, including members of the firm. The hall was decorated with scores of potted palms and ferns; about the stage were garlands of cut flowers and greens festooned from the walls to the ceiling.

One of the special features of the evening was the music rendered by a special orchestra of fifteen pieces. As Sherman, Clay & Co. occupy a unique position on the Pacific Coast in receiving early and exclusive copies of new music, many of the dance numbers were some of the latest waltzes and two-steps from the raging successes of New York, Paris and Vienna. All arrangements were made by a committee of which W. F. Morton was chairman. A. A. Reed was in charge of the floor, assisted by: O. Rothlin, C. Hilderbrandt, R. Bird, R. Trautner, W. Murphy, W. Mead, A. Palch and L. Flynn. A large reception committee took particular care to see that everybody enjoyed themselves.

The Catholic Church Concert given at the Yacht Club in Sausalito Friday last was enriched by Georg Krüger's pianistic art. The audience demanded far more of him than the time allotted would permit. The two groups played included: Nocturne Op. 37 No. 2, Etude Op. 10 No. 5, Polonaise Op. 53 (Chopin); La Campanella (Paganini-Liszt), Romance (Leshetzky), Etude de Concert (Rubinstein). As an encore Mr. Krüger gave the charming "If I Were a Bird" by Henselt.

HERMAN PERLET AND RUFUS STEELE'S MASQUE
OF FEAR, "THE FALL OF UG."

(Continued from Page 1.)

a terror-god. The Prince protests the awful reality of Ug, when Trip mounts to the shoulder of the colossus and lifts a nestling dove from the terrifying beak.

The Prince's ears are opened so that he hears the fairies as they pipe and call. Good Trip reveals the talismanic key growing at their feet which enables the Prince to see the dainty woodfolk as they play and spurn the ground. The transported Prince desires to fetch the King and Priests and all the company to share his sparkling vision, but Trip reminds him sadly that blindness binds all of them, since none has ever lifted up his eyes and called.

Shouts tell that the company is returning to sacrifice the victim. The Prince beseeches Trip to remain, but the fairy declares this useless. He is touched by the Prince's plight and before he whisks away he gives the wisest counsel he knows—he bids the needy youth anoint his eyes once more with faith and look where the redwood fingers point him.

The Prince tries to make his people understand something of what has been revealed to him, but fails utterly. In discouragement he disrobes for the sacrifice. Red dawn is already showing in the hideous face of Ug. The naked youth is lifted high by the Priests to be tossed into Ug's arms, from which he must drop into the flames. Suddenly Trip's pipe is heard close by. The Prince is aroused. He struggles out of the Priests' grasp, leaps to a rock and lifts up his soul to the God where point the redwood hands, declaring the ancient promise of deliverance now fulfilled in him.

The forest trembles with the thunder of Ug's doom. Lightning rends the colossus. Great Ug sinks down in bits of dust. The whited path to Heaven, which so long he held fast, is seen to lead on to the joyous summit of the mount. Celestial beings in majesty descend to commune with men. As the throng moves upward over the very spot where once was Ug the world chorus of rejoicing grows until it fills all space.

The red dawn that once spoke Ug's sway is swallowed in a crystal morn, the breaking of a day of which the hearts of men had hardly dared to dream.

While this synopsis, if carefully read and understood, reveals beyond a doubt a literary genius worthy to write a play for the inspiring dome of the forest, the magnificent lighting effects and natural scenic splendors of the Bohemian Grove theatre can not be imagined. That Rufus Steele has accomplished a masterly gem of dramatic burly can not be questioned by anyone familiar with the highest form of literature. It is but natural that such a tremendous thought would inspire a musician to give the very best that is in him, and Mr. Perlet, above all, deserves to be congratulated upon the remarkable text that was furnished him by Mr. Steele. It would be difficult to imagine a story more in harmony with the wonderful surroundings of Bohemian Grove than the story of The Fall of Ug. And Mr. Perlet very skillfully discovered the kind of a prelude that would prepare an attentive audience for the big things that were about to happen. Like the immensity of the statue of Ug that immediately met the eye upon scanning the stage, so the terrifying motive of Ug begins this Prelude without a warning and with a dramatic intensity and unconventional suddenness that makes you sit up straight in your seat and wonder what is going to happen. And this motive of Ug runs straight through the entire musical score, dominating everything, throwing musical conventionalities topsy-turvy and making itself the overpowering factor of everything else besides it. No matter in what form Mr. Perlet introduces this motive it stands out plastically and commandingly and is well representative of fear or terror. And so as to give this drastic expression of musical terror an additional emphasis Mr. Perlet with the ingenuity of the master permits his Prelude to suddenly fade into the faintest pianissimo, bringing out a striking contrast between the terrifying Ug and the peace and tranquility of nature round about him.

This struggle between the colossus worshiped by weak human souls and the calmness and peace of nature as represented by the mighty trees of the forest is practically the principal element represented in the music. Now and then there is a dainty song, a pleasing forest motive by the horns, a delightfully charming flute passage with exhilarating "distance" effects, a very effective intermezzo of pastoral character, and a number of graceful dances and inspiring marches. But next to the splendid prelude is the magnificent World Hymn of rejoicing which concludes the "Masque" and which is singularly descriptive of the expressions of joy and liberty. It is a musical climax to the dramatic fall of Ug and brings a magnificent spectacle to a well constructed finish. When it is contemplated that the annual Bohemian Grove plays give men like Messrs. Steele and Perlet an opportunity to test their very souls for the sparks of genius hidden within them it is hardly possible to guess the good to be derived from them. If the Bohemian Club by means of these great productions, given without thought of commercial reward, can not some day discover a master of American literature it will not be for want of opportunity, for under the shades of the redwoods and in the lap of the hills even a Wagner could have written greater things than he did in the narrow confines of a mere theatre.

Carl Faellon, the famous piano pedagogue and virtuoso of Boston, was the guest of honor at an evening reception at the new and handsome headquarters of the Manning School of Music, corner of Jackson and Pierce streets, a short time ago. Mr. Faellon distinguished himself by playing a number of classics in a manner that belied his age and proved his intense musicianship. The numerous guests in attendance, among whom were many prominent musicians, had an opportunity to admire Mr. Manning's handsome and even luxurious headquarters of which we shall be glad to say more in a future issue of this paper.

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WORLD'S GREATEST EXPOSITION TWO-THIRDS COMPLETED.

At this time, one and one-half years before its formal opening day, February 20, 1915, the Panama-Pacific International Exposition is more than two-third completed. This estimate is based upon the total amount of work necessary in the complete preparation of the exposition. Every department of the exposition is pronounced by executives familiar with the organization of universal expositions to be further advanced than were those of any of the greatest expositions held in America at a similar pre-exposition period. Twenty-seven of the world's nations have accepted the invitation conveyed through the Department of State; this record is unprecedented at a time one year and a half before the opening. Thirty-five states have selected sites for state pavilions. Almost seven thousand applications for concession privileges have been received. The applications for exhibit space would, if all were granted, exhaust the entire exhibit area. Construction is far advanced. The most difficult part in exposition building is past. An immense amount of preparatory work has been accomplished. Ten of the fourteen huge exhibit palaces are now under construction. One building, the service building, is completed. Contracts for three additional buildings will be let within a short period.

All buildings are being built under time contracts with definite limits for their completion. A number of the most noted sculptors in America have advanced far in the preparation of the sculptural models to be reproduced upon the exposition grounds. Under the direction of Mr. A. Stirling Calder some of the most important models are being enlarged in the sculptural warehouses. A phase of the exposition in which it will stand alone among all great expositions of America and Europe will be found in its representation of the South and Central American republics. These nations will participate upon a great scale.

More than 140 great congresses and conventions, many of them of international interest and importance, have voted to meet in San Francisco in 1915. This number will undoubtedly be greatly augmented. Many conventions will not take final action until 1914 owing to a usual custom to choose the annual meeting place but one year in advance of the time of meeting. To accommodate these great bodies, which will bring together many of the world's most brilliant minds, the exposition company voted \$1,000,000 for an auditorium at the civic center. First work upon this building has started. About 3,500 men are now employed upon the exposition grounds. The esplanade, to lie before the main exhibit palaces, has been sown to grass; the freight ferry slip at the eastern end of the esplanade is completed and work on the passenger ferry slip is under way; the yacht harbor at the opposite end of the esplanade is practically finished; a considerable portion of the grounds is under railway track and within a short period cargoes may be unloaded at the freight ferry slips and transported by rail to any part of the exposition grounds. The exposition company operates its own railway.

A MUSICAL AFTERNOON.

Miss Marie Withrow gave a musical afternoon at her studio, 2016 Pine Street, Thursday afternoon, August 21, and gave many prominent musicians of this and other cities an opportunity to meet L. B. Marchant, one of her pupils, who for the past year was head of the vocal department of the Washington State College. Mr. Marchant's last appearance in this city prior to this occasion was at a recital given by Miss Withrow, at which he achieved such success that lively curiosity was entertained concerning the development of his voice and style. Mr. Marchant sang an aria from "L'Ebreo" by Verdi; an old French song, "Bois Epais," which was composed by Lully in 1684, and the exquisitely beautiful song by Charles Oligsby entitled, "Denny's Daughter." Mr. Marchant's success was instantaneous and pronounced. Enthusiastic applause followed every song, and he was compelled to repeat, by insistent requests. Mr. Marchant's voice has broadened and deepened in a year. Its resonance is greater. The vocal organs were used with fine judgment and with excellent effect. The work was artistic and telling throughout, and the auditors were visibly moved by the tender pathos of "Denny's Daughter," which was new to many. Sam Lamberson of Spokane was the accompanist. Mr. Lamberson also brilliantly played an octave study of Rubinstein. S. Phelps Hoben also played a piano solo effectively. Mr. Marchant has established himself in Spokane, where he will remain during the ensuing year.

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BOHEMIAN GIRL REVIVED AT THE TIVOLI.

Artistic Stage Equipment, Pleasing Ensemble, Brilliant Fair Scene and Delightful Melodies Form Principal Features of an Exceedingly Satisfactory Production.

By ALFRED METZGER

To the sincere and serious lover of good music there is nothing composed nowadays that can take the place of the works of the masters of the old school. Melody has ever been the foundation upon which the genuine art of music rested, and as soon as the charm of melodic environment is abandoned the real value of music as a fine art has been destroyed. And so in reviving the old light operatic repertoire the management of the Tivoli Opera House is really doing a great thing for those of our music loving people who are eager to add to their musical knowledge and who prefer serious musical works to the up-to-date mixtures that desecrate the fine arts and that form a passing fancy of those easily influenced by freakish rhythms and degenerate attempts to steal the ideas of the old masters. That there are a large number of people fond of genuine music was revealed by the large audiences that attended the performances of *The Chimes of Normandy*; and now the Tivoli Opera House management revives another opera which is of distinct musical value in *The Bohemian Girl*. Those not familiar with the difficulties that beset those who stage these elaborate productions every week, or, at the utmost, every two weeks, do not realize the obstacles to be overcome on a first night. A rehearsal may be absolutely smooth and satisfactory in the afternoon, and yet the first public production at night may be decidedly unsatisfactory. As long as artists are conscientious and possessed of a nervous artistic temperament so long will first nights be the nightmares of the stage manager. Even in New York, when a production has been prepared for six months, there is generally trouble on the first night, and quite often a performance is not finished until long after midnight. That the first production of *The Bohemian Girl* at the Tivoli Opera House last Monday night was finished a little after eleven o'clock speaks well for the stage management of Charles Jones.

In order to be a satisfactory performance the *Bohemian Girl* must be presented by an evenly balanced company. There is no room for stars or particularly brilliant features. It must be the general ensemble that is the only consideration, and this was surely noticeable at the Tivoli last Monday. The cast of characters consisted of singers with fine voices, who sang with good artistic judgment and who brought out the ballad-style of the work with pleasing melodic charm. Henry Santrey as Count Arnheim sang the famous arias allotted to that character with a resonant baritone voice and with judicious phrasing. He might have shown more spirit in his dramatic deportment, but evidently the music was uppermost to him on that occasion and he improved in action later in the week. John R. Phillips also did some very gratifying work as Thaddeus and in his delightful aria, "Then You'll Remember Me," he scored two encores. Robert G. Pitkin had a part somewhat out of his element, but played the same with praiseworthy refinement and effective tact. Charles E. Gallagher, in the role of Devilshoof, was in his element. His fine, sonorous bass voice coupled with a decidedly pronounced histrionic accomplishment was frequently displayed, and with a little additional spark of humor added to his part will be one of the best character impersonations seen at the Tivoli this season. Rena Vivienne sang the role of Arline delightfully. Especially effective was her rendition of "I Dreamt That I Dwelt in Marble Halls," which was enthusiastically endorsed. She also acted the part very charmingly. Sarah Edwards sang the role of the Gypsy Queen very musically. Here voice was round and smooth and sufficiently high in range to come out clear in all positions. She also sang with taste and intelligence. No doubt her dramatic action will gain in intensity as the week grows shorter. Amilda Kinslow in the little role of Buda acquitted herself creditably.

The orchestra under the direction of Hans Linne played very satisfactorily. Between the scenes Adolf Rosenbecker played a violin solo with smooth and mellow tone and with graceful phrasing. He introduced a cadenza of more than ordinary technical difficulties and displayed a facility of a virtuoso character. J. L. Mundwiler, played an oboe solo with "silky" tone quality and with accurate intonation and limpidity of technical execution. A troupe of Russian dancers and balalaika players enlivened the "Fair" scene in the second act by decidedly admirable dancing feats. They aroused prolonged enthusiasm. At the beginning of the second act the usual poultry show of geese, chickens and pigs lend realism to the scene—indeed, a little too much realism at one time. The scenic equipment was as usual very tasteful and artistically designed, and the chorus numbers were rendered with uniformity of execution and beauty of voice. It would not be a bad idea for Mr. Linne to pay a little stricter attention to the stage and secure a little more rhythmic dash in the climaxes. We have watched him now for several months and he seems to pay more attention to the score on his desk than to the people on the stage. Anyone fond of a strictly artistic production will enjoy *The Bohemian Girl* at the Tivoli Opera House this week.

The members of the Deutscher Club will attend the Alcazar Theatre in a body on the evening of September 1st in honor of their fellow member, Paul Steindorff, who will direct the orchestra on the opening night of Madame Sherry.

WOLFSOHN MUSICAL BUREAU ANNOUNCEMENTS.

Prominent New York Impresarios Tell of Their Plans For the Coming Season Which Includes Pacific Coast Tours of Great Artists.

With the return of A. F. Adams from Europe the manager of the Wolfsohn Music Bureau plans for one of the most extensive concert campaigns that this country has ever known have been perfected. With a list of nearly fifty of the leading concert stars under their exclusive management, they have arranged for series of from four to ten concerts to be given in each of the following cities: Albany, N. Y., Syracuse, Montreal, Detroit, Mich., Toledo, O., Cleveland, Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, Wichita, Kan., Oklahoma City, Dallas, Tex., Fort Worth, San Antonio, Houston, New Orleans, Washington, D. C., Denver, Colo., Portland, Ore., and four other cities in the Northwest, San Francisco and Los Angeles, Cal.

The artists to be presented in these courses include Mme. Schumann-Heink, Louise Homer, Alma Gluck, Josef Hormann, Teresa Carreno and Mischa Elman. In addition to these special concert courses a large number of single engagements have also been arranged for these and other artists on the list. Madame Schumann-Heink, who has just finished a series of Chautauqua engagements, will rest until October 1st, when she will begin her winter season in Bangor and Portland, Me., singing at the State Music Festival. She is also engaged as the principal feature of the Worcester, Mass., Music Festival on October 2nd and 3rd. Her tour will extend around the whole country and she will make but one appearance in New York City, and that in a song recital in Carnegie Hall on January 27th.

She is to sing five operatic engagements with the Chicago Grand Opera Company, Sig. Campanini making a special production of "Der Prophet" so that Madame Schumann-Heink might be heard in the role of "Fides" which is one of her greatest parts. Tita Ruffo, that extraordinary Italian baritone, will make a special concert tour, under the management of the Wolfsohn Musical Bureau, during the months of January and February. While he will be in the country the entire season with the exception of these two months, Mr. Ruffo will devote the balance of his stay here to operatic performances. Alma Gluck will also return in December next for a five months' tour. Her success in London this past Spring was so emphatic that she has been offered a large number of engagements throughout the English provinces, but has declined to change her plans and will spend the Fall with Sembrich at her Villa in Nice, preparing new programs for her forthcoming tour. Her first New York appearance will be in a song recital at Carnegie Hall on Tuesday afternoon, January 6th.

Several newsmen are also to be introduced here for the first time. They include Miss Beatrice Harrison, a noted English 'cellist, who has appeared under the baton of all of the great conductors in Europe, as well as in sonata recitals with the distinguished pianist, Eugen D'Albert. Miss Harrison is a protegee of Mrs. Almeric Paget, the former Pauline Whitney of New York. She will make her debut with the New York Philharmonic Society in Carnegie Hall on December 11th and 12th.

Morgan Kingston, the English tenor, who is to make his American debut with the Century Opera Company on September 15th, will also invade the local concert field. Mr. Kingston first won recognition as a concert singer in England, and it was there Andreas Dippel first heard him sing and immediately entered into a contract with him for a long term of years. Mr. Kingston has the honor of being the first tenor to sing Wagner's "Ring" Cycle in English, which was given in concert form at the Bristol, England, Music Festival a year ago this Fall. Since that he has been in Italy studying operatic repertoires with the famous Lombardi. Mme. Teresa Carreno is returning after an absence of four years. She will make her re-appearance with the Philharmonic Society on October 30th and 31st, and in January will be heard for the third time in a piano recital in Carnegie Hall. She has also been engaged to play in one of the popular Metropolitan Opera concerts.

Josef Hofman is returning after unprecedented tours through Russia. Reports figure his earnings in the domain of the Czar nearly one hundred thousand dollars, for the past season. His tour included twenty recitals in St. Petersburg, the tickets for every one of which were sold out before the day of the concert. He also gave sixteen recitals in Moscow. For these concerts Mr. Hofman played over two hundred different selections, without repeating one number in any of his various programs. He will make his re-appearance in a piano recital in Carnegie Hall on Tuesday afternoon, October 28th, a second will be given in November, a third in December, and after the New Year the fourth. All told, he will play fifty concerts, reaching from New York to the Pacific Coast. Mischa Elman is returning for his fifth American tour which will open late in December. His first New York appearance will be with the Philharmonic Society in Carnegie Hall, on January 11th. His first recital will be given on the afternoon of January 31st. He will remain until May, closing his tour in California, after which he will sail for Australia, where he is engaged for thirty concerts, commencing in June, 1914. Madame Louise Homer is to make a six weeks' concert tour prior to the opening of the opera season. This tour will take her as far west as Sioux Falls, S. D. Her tour opens on October 5th and ends on November 12th.

Other artists under the management of the Wolfsohn Musical Bureau include Sophie Bralsua, the new contralto of the Metropolitan Opera Company, who created a sensation at the Richmond, Virginia, Festival this

Spring; Florence Hinkle, soprano, who will open her season at the Worcester Music Festival in October, and is scheduled for two appearances in New York in recital Tuesday evening, October 28th, and in December with the Oratorio Society; Evan Williams, the great Welsh tenor, who will make his re-appearance in New York in recital in Aeolian Hall on Friday evening, November 7th, and later will be heard with the Oratorio Society in their Christmastide performances of the Messiah. Reinald Werrenrath, who opens his tour at the Worcester Music Festival and will give his fifth recital in Aeolian Hall on Thursday evening, October 23rd; Mr. and Mrs. Reed Miller, tenor and contralto, who will be heard in their first recital in Aeolian Hall on the evening of December 3rd. Mr. Miller will also be heard with the Oratorio Society in March. Margaret Keyes, Inez Barbour, Janet Spencer, Frederick Weld, Ada Sassoli, the Italian harpist, Fritz Bruch, 'cellist, and Karl Klein, violinist, are other artists on the list who will fill a large number of engagements in various parts of the United States and Canada. While abroad, Mr. Adams closed several contracts for new attractions to visit this country during the season of 1914-1915.

CLARENCE EDDY IN BRITISH COLUMBIA.

The Distinguished Organist Speaks of Musical Taste in Canada and Gives Excellent Program in Victoria, B. C.

The Victoria Daily Times of August 11th published the following interesting item about Clarence Eddy:

Victoria has been particularly fortunate in her visiting musicians this year, and yesterday in Clarence Eddy, arrived one who bears a household name as an organist in two continents. He comes on this occasion to give recitals at the opening of the new organ at St. John's Anglican church, having an opportunity in this way to renew his acquaintance with Victoria, which he visited about ten years ago for the purpose of a recital at old St. John's church. Naturally Victoria has changed greatly, both in outward appearance and in its musical development since that time, and the visitor remarked on the wonderful improvements which have taken place meanwhile. In the course of a chat with a Times man this morning Mr. Eddy said: "One of the most satisfactory features which I note in touring round the country is the manner in which western cities of this continent are commencing to install high class organs in their public halls, either under municipal or public control, thereby affording to the citizens an opportunity of hearing music of high class quality at a nominal cost, or even free. This is a leaf which they have taken from the book of experience of the cities of the old world with benefit to them all. I note also a growth in the musical taste, and a desire for better music in churches and at public functions. It has been my privilege to play at nearly all the great national and international expositions since the Vienna gathering of 1873—in fact, I am at the present time negotiating for an engagement at the Panama-Pacific Exposition, and I have had an opportunity of forming an opinion on public taste in the intervening years. The international character of music is beneficial in bringing the nations together."

"I would like to commend the echo organ at St. John's church, which gives excellent effects, and also the fine set of chimes with which it is equipped. The result secures a mellow, truly musical effect." Mr. Eddy said this was his seventeenth Pacific Coast tour. After filling several other engagements on the coast the musician is to hurry back to New York City in record time to keep an engagement. Among the compositions which will be played at the opening of the new pipe organ at St. John's church this evening by Clarence Eddy are the following: "Festival prelude and Fugue on 'Old Hundred,'" Eddy; "Overture to William Tell," Rossini; "Spring Song From the South," Lemare; "Toccata in F Major," Crawford; "Sonata in E Minor," Rogers; "Am Meer" (by the sea), Schubert; "Evensong," Johnston; Variations de Concert, Bonnet. There is to be no admission fee at the recitals but a collection will be taken. The organ has been completed and is ready for use.

DOTTIBEE LATHAM IN THE EAST.

Miss Dottiebee Latham, the talented young vocalist who left San Francisco some time last fall, appeared recently in a choral recital of the Art Colony at the Booth Bay Church in Maine before a large audience. Miss Latham sang two solos and gave the Boat Song for an encore. After that she sang the solo in the Cantata Foggenburg with a chorus of sixty voices. She was in splendid voice and pleased the people who encored her again and again after each song. Later in the evening she sang The Little Damsel, and an army officer presented her with a small silk handkerchief American flag, saying it was the highest honor he could pay her. A lady told her that she had heard her in San Francisco and spoke very highly of her rendition of the Madame Butterfly aria, even going so far as to compare it favorably with a distinguished singer.

The Boston Music Company announces the receipt from Berlin of information to the effect that the publication of Max Reger's Op. 128 is to be expected very shortly. The opus represents a set of four tone pictures after the paintings of Boecklin, and bears the following individual titles: Der Geigende Ermit, Das Spiel der Wellen, Die Toteninsel, Bacchanale.

On account of the severe illness of his little daughter, Thomas V. Cator will remain another month in Pacific Grove. He will move to San Francisco on September 1st, when he will make further announcements about his plans for the coming season.

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BOHEMIAN GIRL TWO WEEKS AT TIVOLI.

So great has been the success of "The Bohemian Girl" at the Tivoli Opera House and so many have been the requests for its continuance that it has been decided to repeat Balfe's masterpiece for a second and last week, commencing Monday evening. The only matinees at the Tivoli Opera House are given Saturdays and Sundays, and "The Beggar Student" will follow "The Bohemian Girl."

ORPHEUM.

Blanche Walsh, who comes next week with her newest success, "The Countess Nadine," needs no introduction to San Francisco audiences. She ranks foremost among the emotional actresses of the American stage, and is recognized as the best exponent of the Sardou dramas since the days of Fanny Davenport. She also created an immense sensation in Tolstoi's "The Resurrection." At length, like Bernhardt and other great actresses, she hearkened to the call of vaudeville and played a tour over the Orpheum Circuit, giving a splendid characterization of a Sioux Indian in "The Thunder Gods." This season she has in "The Countess Nadine," written especially for her by Joseph Gordon, an intensely dramatic play, which affords her in the name part a splendid opportunity for the display of her great histrionic gifts. Her support includes Harry West, Theodore Babcock and William H. Travers.

Ed. Flanagan and Neely Edwards will appear in their new act, "Off and On," which is a sequel to their former skit, "On and Off," and shows the routine of a song and dance team and the amusing incidents which befall them. A rehearsal and performance furnish the opportunity to introduce songs and dances. Redford and Winchester, two very clever and eccentric jugglers, who have returned to this country after a 27,000-mile tour of the world, will exhibit their skill in an act which they appropriately style "The Last Word in Juggling." A pretty girl with a violin and a voice is Charlotte Ravenscroft, who will present a musical offering much out of the ordinary and well worthy of approval.

G. S. Winslow and Gladys Duffy, The Matinee Girl and The Professor, will be seen in "A Skating Flirtation," which is about the best roller skating act in vaudeville. Mr. Winslow, who appears as an elongated Frenchman, is not only a marvel in his line but also an excellent comedian, while Miss Duffy is considered by many to be the most expert of female skaters. Next week will be the last of W. L. Abingdon and his Company: Kennedy, Nobody and Platt, and Stella Mayhew and Billie Taylor.

ALCAZAR THEATRE.

After devoting three weeks to painstaking preparation of "Madame Sherry," the Alcazar management will offer the famous musical comedy at an extra matinee next Monday (Labor Day), and every evening throughout the week. A brilliant performance is assured

through the strength of the company, headed by Ralph Herz, and the experience invested in conducting rehearsals, Paul Steindorff directing the vocal numbers, Fred J. Butler the acting, and Joseph Fogarty the dances. A sumptuous scenic production is promised. Mr. Herz will be seen as Theophilus Sherry, a role originated and played by him with great success on Broadway, and leading his associates in the cast is Maude Amber, as Catherine, the Irish housekeeper, with Louise Brownell as Pepita, the fiery-tempered Spanish girl; Laura Vail as Lulu, the actress and dancer; Lois Meredith as Yvonne, the convent girl; Bobby Woolsey as Philippe, the French husband of Catherine; Clarence Lydston as Edward Sherry, nephew of Theophilus; Wallace McDonald as Leonard Gomez, son of the President of Venezuela, and Burt Wesner as Hector, head steward on

the Yacht. A chorus composed of pretty girls who sing melodiously and dance with poetry of motion will contribute to the stage pictures and volume to the ensemble harmonies. And the orchestra is to be considerably augmented.

CORT THEATRE.

"Ready Money," the brilliant comedy from the pen of James Montgomery, will be presented by William A. Brady, Ltd., at the Cort Theatre tomorrow night. A special matinee will be given on Monday, Labor Day, in addition to the regular matinees Wednesday and Saturday. "Ready Money" is full of bright and witty dialogue, and there is not a suggestive line or situation in the entire play. It is a clean, snappy comedy that refreshes and invigorates its auditors and sends them away happy and contented. The play contains four separate and distinct love stories, each delightfully worked out and lending the spirit of romance to the comedy. It tells a story of a young man who makes a success just at the time when things look darkest for him, and affords a lesson in encouragement that cannot fail to make an impression on its beholders.

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MUSICAL COURIER DISCUSSES THE SOUTHWEST.

Interesting Editorial Regarding the Musical Activities and Possibilities of Southern California Which Should Interest Our Readers.

(From the Musical Courier of July 30)

Now we come to California. This is a very important State, indeed, musically for many reasons. Were it only not so far removed from the more thickly inhabited portions of the United States and better supported by the States immediately east of it, it would, perhaps, be able to do even more than it is now doing. Headed by San Francisco, with its 400,000 inhabitants (or, according to the local claims, its million). Now where did the Musical Courier writer get this information from? San Francisco never boasts. It has never claimed a million. The latest school census and Great Register show a population of a little over 500,000. No one ever claimed more. Including the transbay cities and a territory thirty miles in circumference there are 800,000 inhabitants, according to the census of 1910. These figures no doubt have increased to nearly a million. According to the census of 1910, San Francisco proper had a population of 416,912, or nearly 17,000 more than the writer of the editorial is willing to concede, and that is practically four years ago as the census was compiled a year prior to its publication. While we do not want to boost, we ought to get at least what belongs to us by right.—(Ed.), there are about ten cities in California which are able to employ from time to time the greatest artists who travel over the country. Los Angeles has perhaps 200,000 inhabitants, though this figure is probably far below what the "boosters" out there claim for it. Then there are Oakland, with 20,000; Sacramento, with 40,000; San Diego, with 20,000; San Jose, Fresno, Bakersfield, Redlands and Riverside, all of them exceedingly prosperous communities with populations increasing so rapidly that it is never safe at any time to make an estimate of their true size.

It is, however, throughout the whole of the West, and possibly, also, throughout the whole of this country, not entirely a question of population. It depends, as has been already suggested above, more especially upon the activity of the women's clubs and the wealth of the women who belong to those clubs. It may also depend to some extent upon the culture of these women, but that is extremely difficult to say. At all events, these small cities which we have mentioned in California have proved themselves able to engage the finest and most expensive traveling artists, although, in some cases—as, for instance, in the case of Redlands—their population is exceedingly small. The reason of this is simply that these towns are far removed from large communities where music may be enjoyed, and are inhabited by a large number of wealthy people, some of them regular residents, others who only spend the winter there. San Diego is not only far removed from the beaten track, but seems up to the present time to have shown very little musical activity, though why this should be it is extremely difficult to understand.

It must be remembered that, although this seems like a large and fairly well filled territory, it is in reality spread out over such an excessively large space that it is almost impossible to cover satisfactorily in a concert way. That is to say, there are no satisfactory intermediate towns, and the jumps from one large center to another are so long as to be not only expensive, but exhausting to the artist. This difficulty is especially true in the case of opera companies, where the transportation of a large number of people must be arranged for. Then there is another matter which might just as well be known to the artist as to the manager, and that is the impossibility of loading on these small towns, or even on some of the larger communities, more than a certain very limited number of artists in one week or in one season. It very often happens in some of these small but rich cities of Southern California, and indeed even in Los Angeles, that too many artists are brought together in a single week, and that, as an actual matter of fact, only one of them can possibly expect to do a really good business. Eastern managers are all too prone to forget this, and to attempt to force upon the Western managers more artists than the country can properly take care of, especially smaller artists who have not yet won national and international reputation. Indeed, in some of the "wild and woolly" western towns of New Mexico, Nevada and Arizona, it is probable that only an artist of great international reputation can be satisfactorily placed at all. And what the whole West wants, and what the whole West can, is a goodly number of artists of the very highest class; of opera companies—the best, of course, if possible—but if that is not possible, then something that is merely adequate and no more. In addition to the Chicago Opera Company, which occasionally gets out there, the Savage Company has been immensely successful, playing to good business even in Pasadena, which at that time probably had not more than 15,000 inhabitants, and this in spite of the fact that the Pasadena date followed directly on a series of Los Angeles dates. There have also been a number of smaller opera companies, some of them giving what we call "grand opera," and others giving a sort of mixture of the lighter grand operas, comic operas and musical comedies, generally with fair success in spite of the fact that they had very little to offer, very little money with which to advertise and gave rather poor and tawdry shows. There is such a demand out there for music of any kind when the best cannot be had.

It is well to understand that the reason of this demand is chiefly the impossibility for most of the people to come far enough East to enjoy any opportunities of good music in the large Eastern cities. It used to be the case that very few of the great artists got as far as the Coast, but that has been taken care of in recent years almost too well. And this has given rise to an exaggerated idea, especially on the part of the artists, of that western country. Wonderful as that country is in its extraordinary growth, both in population and in wealth, it is yet not all that the artist imagines it to be. If America is the Promised Land, Southern California

is even more so, or at least it seems like that to the traveling artist. So many stories have been told of the traveling artist being so enchanted with that country that he has immediately bought property and settled down out there, that one will find in many quarters the impression that a tour in America which does not include this great southwestern country is hardly a satisfactory tour at all. Now that is a great mistake. It seems, speaking ex-officio and not from the standpoint of the manager, whose opinions in this matter may differ greatly from the ones here expressed, that the artist should become thoroughly well known and thoroughly well advertised in the East before attempting to tour the great Southwest.

MILLS COLLEGE FINE MUSICAL PROSPECTUS.

California's Famous College for Women Makes Interesting Announcements Regarding the Expansion of Its Musical Department.

The Mills College, the famous California educational institution exclusively devoted to spreading culture among young ladies, makes important and interesting announcements regarding its musical department. The splendid faculty of this department is headed by Eduard Faber Schneider, who is the Dean and who is justly recognized as one of the leading musicians of the far West. As a piano pedagogue he has no superior, and as a composer he has earned for himself many laurels. Frederick Biggerstaff teaches the piano. Alexander Stewart, the well known critic and violinist, is at the head of the violin department. Mrs. M. E. Blanchard is at the head of the vocal department. Uda Waldrop teaches organ. Alice Mildred Coleman is assistant voice teacher, and Margaret Taylor assists in teaching the organ. It would be difficult to imagine a more efficient faculty. The President of Mills College is Dr. Luella Clay Carson, under whose brilliant leadership the institution has grown and prospered.

We take pleasure in quoting from the announcement issued by Mills College the following interesting items appertaining to the musical department: Mills College announces that its department of music is enlarging the excellent opportunities offered to students who desire to complete a college course, and at the same time secure training in vocal or instrumental music, and also to students eligible to enter college who desire to specialize in music. Hereafter it will be possible for students working for a degree to "major or minor" in music as in any other academic subjects, and so to give more time to the study of music under courses of musical theory, and the full time allowed for practical music under voice, piano, violin or organ. A student working for a degree who prefers to major in some other subject than music, but who desires at the same time to take a limited number of hours in music, may do so if she is in good health and well prepared. A student majoring in another subject desiring to take the maximum of thirty units in music, should plan to spend five years instead of four for the degree.

Special students in music must be qualified for admission to Mills College either as regular or special students and may be resident or non-resident. If resident, they must elect also from six to ten units from other courses of the college, including at least one course each semester under musical theory. If non-resident, they must elect at least two units of academic work a semester, including musical theory. Courses in musical theory and history include elementary harmony and counterpoint, advanced harmony, musical history of song, musical history from sixteenth century, musical

form, musical appreciation, elementary and advanced choral and sight singing and ensemble and chorus conducting.

Mills College is the one woman's college on this Coast, and its work in all departments is recognized as contributing to high ideals of character, scholarship, culture and efficiency. Its entrance and graduation requirements are equivalent to those of the State University in California. It has granted B.A. and B.L. degrees since 1889, and also B.S. degrees since 1911. Mills College is not a "finishing school," but a woman's college ranked by the United States Commissioner in his report of 1910, in Division A among the sixteen leading women's colleges of our country. It is not a denominational institution under any special church, but it is distinctly Christian in influence and customs. This college for women emphasizes the value of all the standard college courses: the languages and literatures, history, education, philosophy and the sciences; it provides for health and grace in physical education. It also gives to young women the excellent opportunities for culture and refine-



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as a composer. Recently Mr. Hadley, Director of the Symphony Orchestra of San Francisco for the past two years, did Mr. Schneider and the musicians of the Pacific Coast the honor of having his orchestra render the exquisite symphony "In Autumn Time," composed by Mr. Schneider. Every member of the Mills College Faculty of Music is recognized as an artist, and earnest students of ability under instruction show remarkable progress. Most of the faculty have long been associated with Mills College. Concerts and Recitals are given during the year by members of the faculty, and by classes from time to time when the proficiency of students in the study of the piano, violin, organ, and voice is shown by the performance of works of the best classic and modern composers. To these concerts and recitals all who may be interested are cordially invited. A vested choir sings for the regular Sunday morning service and for special ceremonies. The Choral Classes give a Musical once a year and sing for special occasions. Every student is eligible to enter one of the Choral Classes with the approval of the Director, Mr. Alexander Stewart.

SHORT ITEMS OF INTEREST.

Miss Lillian Devendorff, violinist, during the last six years a pupil of Hother Wismer's, will appear in a testimonial concert arranged in her honor by the Piedmont Musical Club at Moberly Hall, Piedmont, on Monday evening, September 1st. This event will take place prior to Miss Devendorff's departure for Europe where she will add to her musical knowledge. The young violinist will be assisted by Mrs. Richard Partington, contralto, and Miss Ruth Charon, pianist. The accompanist will be Mrs. Clark Pomeroy. Miss Devendorff will play two movements from the well known Mendelssohn Concerto Op. 64, Zigeunerweisen by Sarsate, Romance by Beethoven, and Caprice Viennois by Fritz Kreisler. This young artist is decidedly talented and under Mr. Wismer's able direction she has made gratifying progress in recent years. She has appeared quite frequently in public lately and in every instance has been heartily applauded for her smooth tone, fine intonation and fluent technic.

The Press Club of San Francisco is now located in its new and richly appointed building at the corner of Sutter and Post streets. The restaurant, under the able supervision of Mr. Thomas, is now in fine running order and the meals served there are exceedingly tasty. The rooms are comfortable and very artistically fitted up. The billiard and lounging rooms are decidedly successful accessories. The following officers and committees are in charge of the Press Club affairs for the present term: President, W. W. Naughton; Vice-President, Peter B. Kyne; Secretary, Humphrey G. Greenhill; Treasurer, Thomas F. Boyle; Librarian, Louis J. Stellman; Board of Directors—Thomas J. Bellew, Spencer B. Best, Thos. F. Boyle, John W. Burrows, W. H. B. Fowler, Humphrey G. Greenhill, Peter B. Kyne, Franklin B. Morse, W. W. Naughton, Fred A. Purner, Louis J. Stellman; Legal Adviser to the Board of Directors (honorary)—Charles

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During his engagement at Idora Park last week Ferris Hartman became suddenly the victim of a painful carbuncle that broke out on the back of his neck. He continued appearing on the stage every performance until Saturday evening, one day prior to the close of his contract, and the strain imposed upon his wound was such as to necessitate immediate medical attendance. It proved that the swollen part was advanced to an alarming extent, however, not so dangerous as the newspapers tried to make it out. While exceedingly painful at the time, the matter was never very dangerous, and Mr. Hartman is now on the road to convalescence.

The Pacific Coast Musical Review is in receipt of a number of Australian newspapers recording the arrival of Madame Nordica in Sydney. All the papers devote much space to interviews with the Diva and her manager, Mr. Shipman, and evidently the public was looking forward to her concerts with more than ordinary interest.

Howard Eugene Pratt, the well known and successful tenor, announces the opening of his studio for the season 1913-14. He has begun to form a class in voice culture and states that he bestows especial care upon correct tone placement and prepares pupils for church and oratorio work. Opportunities for voice trials may be had upon appointment.

The Musical Review is in receipt of greetings from Adolf Wilhartz, the Dean of Los Angeles pedagogues and a mighty young old gentleman. He wrote to this paper from Bremen on his way home, and it is likely that he may come to San Francisco on his return to Los Angeles.

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YEAR 1914 WILL BE BANNER YEAR FOR MUSIC ON THE PACIFIC COAST

Unusual Activity During the Time Preceding the Great Panama-Pacific International Exposition Will Naturally Stimulate Music Study and All Other Artistic Endeavors Associated With It

By ALFRED METZGER

An event of such magnitude as the Panama-Pacific Exposition will be, must naturally stimulate commercial as well as artistic activities in that territory immediately contiguous to the same. Wherever there is lavish circulation of money there is a desire to be entertained and also to be instructed. The Pacific Coast Musical Review receives constant inquiries regarding the plans to be adopted by the music department of the Exposition, and we would advise the musical profession to organize, either in one big body, or in a number of smaller bodies, and decide upon the requirements of artists, teachers and students in connection with the world's fair. No matter whether the demands or the wishes of these various bodies of organized musicians will be recognized by the music department of the exposition, it is essential that opportunities should be thoroughly considered and ideas should be exchanged as to the ways and means by which musical taste and musical culture in California can be benefited through the prestige and attractions of a world-wide enterprise that includes the fine arts. It is likely that the majority of suggestions will not be regarded as practicable by the men in charge of musical affairs, and still much may be accomplished independent of the exposition com-

vanced as to what the Music Teachers' Association of California really expects of the exposition. There was nothing tangible advanced as to the manner in which the teachers expect to derive benefits from the exposition. Charles Farwell Edson in a very eloquent appeal spoke feelingly of the necessity to back the exposition and of the dangers that underlie stagnation and failure to grasp opportunities now and regret them afterwards, but Mr. Edson had nothing to say as to what he considered necessary to be done in order to realize any hopes or aspirations which he or the association may entertain in regard to the exposition. How is it possible for a committee to weigh the requirements of a body of interested individuals, if this body has not made up its mind as to what it really wants?

The Musicians' Club of San Francisco has deliberated upon the necessity of paying its respects to the exposition people. It has sent committees to the president. It has given a banquet in honor of the chairman of the music committee, but it has absolutely failed to announce any definite plans as to what it expects to obtain in the way of musical concessions from the music department of this great enterprise. The Pacific Musical Society, the San Francisco Musical Club, and the various orchestral and choral societies of the city have no doubt informally discussed the exposition situation, but nothing has been announced as to what they really expect to do in order to benefit from this wonderful opportunity that is practically placed at their doors. A year and a half in the life of a community is a very short time indeed, and we are convinced that the time is almost over-ripe to begin DOING SOMETHING and PROPOSING SOMETHING and really SUGGESTING A DEFINITE PLAN OF ACTION. The Pacific Coast Musical Review has proved to the musical profession of California that outside influences are already at work to discredit the "local" musicians and to belittle and ridicule the local artist's responsibilities and sphere of influence. What is the profession going to do about this? Is it going to stand by idly and permit others to reap the advantages of an opportunity that presents itself but once in a life-time? Is it going to listen to the voice of arrogance and superiority that makes itself heard occasionally and stay in the background tremblingly? We surely hope not. The writer has tried a number of times to awaken the ambitions and the pride of the California musical profession and in every instance his well meant suggestions have been repulsed. Now we are going to put the matter squarely up to the profession itself, that is to say, to the various organizations existing now in the profession, and ask them what are you going to do about it?

As we said in the heading to this article, the year 1914 is going to be the banner year in music for the Pacific Coast. Indeed, it must be such, for if it is not, then we are sorry for musical endeavors in this State, for we cannot imagine any other time more propitious to the advancement of musical interests than this particular one. It is the time prior to the opening of an exposition that is most prosperous. During the exposition there will be too many conflicting incidents to focus attention exclusively upon music, even among members of the profession. After the exposition there is bound to be some kind of reaction which again does not prove conducive to general concentration of activities. So if the year 1914 should not be the great year for music, we are afraid it will be a long time before another such chance arises for the artists and instructors that reside on the west shore of America. Now, we are going to tell a few truths about the musical situation as it exists today, and we sincerely hope that our readers will understand us. It is not our desire to find fault or to "knock." It is our main principle to help. The fact that many musicians who used to be opposed to us because they thought our intentions selfish or questionable have since become convinced that we mean everything for the best of the profession, should prove now that there is nothing we like more than the prosperity of the musical profession of California. And why should we not entertain such sentiments? Is it not a fact that the prosperity of the profession in California means our own prosperity as well? So we trust that our suggestions will not be greeted with that suspicion in certain quarters which they received in times past.

While we have innumerable organizations of a musical nature in California, there does not exist a sufficiently representative and universally recognized body of musicians that would demand the respect and loyalty of the majority of the better element in the profession.

Now this is a truth that can not be denied with justice. It is absolutely necessary to look these disagreeable facts in the face, if the musical profession in this State is to benefit from the exposition in a definite and in a lasting manner. Now why is there not such a representative organization? The answer is very simple. Either some of our organizations are compelled to harbor members of the profession who, because of lack of knowledge, education and thoroughness of artistic equipment can not command the respect of people who really have learned something, or they are controlled by a minority of people whose prejudices are so fixed and whose views of life are so narrow and constrained that their personal likes or dislikes destroy their sense of proportion. They would make the admission to their organization impossible simply because of their personal dislike toward a prospective candidate. Now, these are the two greatest obstacles in the way of a really influential and representative organization of musicians in California. Recognition of incompetency on one side, and lack of liberality on the other. Without co-operation, without display of good-fellowship and comradeship among representative members of the profession there can not exist an organization that will command the respect and fidelity of the musicians themselves or



THOMAS NUNAN

The San Francisco Musicians' Friend Who Resigned His Position as Music Critic to Write Poetry for the Examiner



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that of the people at large. This absolute truth must be thoroughly realized, before anything can be done in the way of benefitting the local musician by means of the exposition.

Now, while we may have no organization really representative of all that is admirable in the musical profession, there are in every organization men and women who do honor to their calling. Is there no way of getting these people together into one compact society through which they could exercise a tremendous influence for good in this great commonwealth? We suggested a plan about two years ago, and it was suspended because of a few suspicious people—and we do not use this term in any offensive way. We believe they were sincere in their suspicions, but we will again outline this plan, and see whether the prejudices at that time existing have been sufficiently softened by time to permit a more sane and tranquil consideration of our plan. The idea is this: Someone familiar with musical conditions, and not active as a professional musician, should select a committee of say twenty-five leading musicians. The duty of this committee should be to organize a representative association of leading members of the profession who in character and ability

(Continued on Page 3, Col. 1.)



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MUSICAL SITUATION IN LOS ANGELES.

W. Francis Gates, the Fearless and Lucid Music Critic,
 Writes in the Los Angeles Graphic Regarding
 the Symphony Situation.

Musical as well as other affairs give different impressions according to the light in which they are viewed and the distance which intervenes between the onlooker and the object. This is exemplified in the aspects of the Los Angeles Orchestra situation as seen from New York and as seen from California. In Musical America, recently, there was an editorial on "The Los Angeles Problem" which gives the editor's ideas on orchestral matters in this city; and in the Musical Review (San Francisco) was a long article by its editor, on "Musical Activities in Los Angeles," a good part of which is devoted to the symphony and the people's orchestras, of Los Angeles. The New York writer presents a general plea for popular orchestral music, evidently without full knowledge as to the details of the local orchestral situation. The San Francisco writer, Alfred Metzger, on the other hand, is in close touch with Los Angeles affairs, knows personally its leading musicians, and the struggles and achievements of the symphony orchestra. He makes frequent visits to Los Angeles, and, naturally, his diagnosis is more accurate, even though it may be deemed unpleasant in certain particulars.

Musical America takes the ground that there has been in Los Angeles "a kind of apostolic succession with regard to music and all that pertained to it." The writer bases his article on the premise that there was much public dissatisfaction with the work of the Symphony Orchestra and with its management; that the organization of a popular orchestra was in the nature of a practical protest against high prices and too severe a grade of music; that the public is just standing in line by the thousand to get a chance to buy tickets to a series of popular concerts. The article continues: "At last, however, the worm of democracy has turned. The people with their broader institutions are challenging this fine line of apostolic succession with its narrow appeal and its high prices. People everywhere have begun to make for themselves musical institutions which shall supply the greater number at prices which can be met, and before long a deluge of this nature will be upon the land that will threaten the existence of many of the older and artistically aristocratic organizations. Many worthy persons will experience trepidation. The report from Los Angeles breathes such a note of alarm. Many persons, perhaps, will feel that such a condition as that in Los Angeles represents a falling away from high ideals and high possibilities. The fact is that it represents nothing of the kind."

When the premises of an argument are wrong, the deductions are pretty likely to be incorrect. So in this case. There was no crying demand for a popular orchestra. It was an experiment. In an orchestral light, it made good, but not at all times in the matter of soloists. There was no discontent in Los Angeles with the Symphony Orchestra management—it did itself proud considering its financial struggle. Sixteen years of paying the deficit of an orchestra not fully supported by the public—that is a good record for musical altruism. But there were not enough persons who wanted to hear good music by a good orchestra—that is the diagnosis in a nut shell. The idea of the popular orchestra was good; the only trouble was that it was put in operation at the wrong time. It was like many things that are good in theory but faulty in practice. Just as soon, however, as there is enough public to support both orchestras properly—then the theory and practice, both, will be good.

No one could foresee that the popular orchestra would subtract just enough of the occupants of the cheaper seats from the symphony concerts to make it impossible, almost, to continue these concerts. But as soon as this was shown, instead of rising to the greater good of Los Angeles, and making a combination of some sort which would give continual life to both orchestras, or to an orchestra made out of the two—instead of this, the management of the popular orchestra practically says, "No, we're the original dog in the musical manger. We can't get paying audiences ourselves, and we don't care a semi-quaver whether the Symphony Orchestra does or not." There was a fine opportunity for an exemplification of that sweet spirit of artistic love and co-operation for "the good-of-music-in-the-Southwest" so often paraded. This is seen and understood by Mr. Metzger in his article in the Musical Review. He writes in part:

"Those responsible for the creation of the spirit of competition find bushels of excuses for their action, and succeed in bringing lots of people to their way of thinking—even representative people endowed with musical culture. But so long as the plan is only a pretense and the propelling force behind this creation is merely a disguise for personal aggrandizement as well as commercial self-adulation, then the movement will eventually die of starvation. In a city like Los Angeles there is only room for one symphony orchestra. The talk that the general public wants cheap concerts and would simply flock to these concerts if given an opportunity is all 'tommy-rot.' There does not yet exist among the public in general such an eagerness to listen to the classics. If the backers of the People's Orchestra were really sincere in their purpose to give the public symphony concerts at low prices they would have tried to secure an understanding with the new directorate of the Symphony Orchestra to reserve a certain number of seats for people unable to pay for symphony concerts. By combining the two elements the financial success of the symphony concerts would have been assured and the continued prosperity of the organization would have gradually brought symphony concerts within the reach of the masses."

Mr. Metzger has the courage of his convictions. The newspapers here have ignored the subject, fearing to offend the adherents of one orchestra or the other. Mr.



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Metzger, however, cares not about this. He goes on to show what could have been done, and makes comments which have a basis of fact, though overdrawn in the case of many who support the People's Orchestra. He says: "Such an understanding might also have resulted in a series of public rehearsals which could have been attended by those willing to pay twenty-five cents only, and the ideas of those in favor of people's concerts would have been achieved. No doubt there are many people interested in this people's orchestra scheme who are very sincere and actually confident in the justice of their cause, but we are certain they are misled by musical politicians who regard their personal advantages above the public welfare. They merely use the public as a means to advance their own interests. It is evident that two organizations cannot sustain themselves independently of each with any final hopes of success. One of the two eventually will have to succumb. The question is, which shall it be? Shall it be the Symphony Orchestra which is now twenty years old, and which is in the care of leading Los Angeles citizens of social and business standing? Or, shall it be a new organization, based upon the spirit of cheapness, both as regards admission price and remuneration paid to soloists, and which is controlled principally by a certain element of the music teachers?"

The Graphic believes the People's Orchestra was organized with no unkind thought toward symphony concerts. Its purpose was to popularize good music. But in order to popularize music you must have audiences. Time proved that the working population of Los Angeles would not pay twenty-five cents each Sunday to hear good music. Twice only did the income meet the expenses, called out by extra good programs. But the public which attended was not of the so-called "working classes"—it was from the public which attends the symphony concerts, well-to-do people. But the continual train of about twenty-eight deficits proved nothing to the management. The concerts will go on, it is stated. The editor of this department of The Graphic for one will hear the orchestra gladly, for most of its work was excellent; and he will regret that the house is not full—and that the symphony houses are not full. It would be a joy to see them both overflowing. But he will regret more the lack of farsightedness and of "get-together spirit," too often preached but not always practiced.

YEAR 1914 WILL BE BANNER YEAR FOR MUSIC

By ALFRED METZGER.

(Continued from Page 1.)

and culture respond to the requirements of an absolutely dignified body of ladies and gentlemen. At the time we made this suggestion we selected twenty-five such representative musicians, whom we expected to proceed in the organization of such a society, without desiring to be personally associated with it. The only objection we met with in this proposition was that we had not included EVERY representative musician in this vicinity. If we had done that, then we would have personally selected the organization as a whole. And such a procedure would have been surely too arrogant or presumptuous to deserve success. On the other hand it is impossible to find all the representative and efficient musicians by personal selection. It is necessary to have a body of people to do the choosing.

The smaller the original committee is made the more effective it is bound to be. This original committee of twenty-five representative musicians should proceed to organize, and open a list of founders or charter members, which list should be kept open, until every representative man or woman in the profession at this time has been enrolled. And then, when this has been accomplished, the final organization should take place and by-laws accepted. There are many things which such an organization could accomplish. Our personal preference would be that this association should be principally of a social character. It should pay its respects to artists of international reputation who visit us. It should encourage concert attendance for visiting artists as well as our really competent local artists. By restricting admission to its ranks to only those artists or teachers whose musical education and musical knowledge is sufficiently pronounced to command the respect of cultured people, the society will prove of tremendous benefit to the public at large. If necessary, in order to obtain adequate headquarters for such an organization, associate members of a certain social or artistic standing could be admitted. It is, however, imperative that neither personal likes or friendships should influence any member to insist upon the admission of anyone not eligible, that is to say, not really sufficiently well equipped in musical culture to be recognized as a thorough musician, artist or teacher. This is a very important factor and upon it depends the success of such an organization. Anyone who thinks more of himself or his friends than the dignity and absolute dependability of the organization should not be permitted to become a member nor should he expect to be considered eligible. If there is any musician of artistic accomplishments or educational advantages of a sufficiently satisfactory nature to be regarded as a thorough musician, but who is so selfish as to demand the admission of friends whom he knows to be lacking in knowledge and musical education, but whom he desires to assist socially, such a musician should not become a member of the association for he will surely become antagonistic and consequently disturb the equanimity and balance of the association. Artistic merit alone should be considered, and not a pleasing personality or a "good fellow."

During the ensuing season and until the close of the year 1914 the Pacific Coast Musical Review solicits opinions and expressions from leading and representative musicians of California on this important subject. We are especially desirous of publishing individual ideas concerning the expectations of resident artists and teachers concerning the musical department of the exposition and its relation to the profession. We shall establish a weekly department for this purpose and sincerely hope that our representative musicians are not to indolent to take advantage of this opportunity to present feasible plans before the public and to possibly inspire the members of the music department of the exposition in their wish to aid local musical endeavors. Much has been said concerning the fact that the music department should only devote itself to musical interests of an international character. This will be done anyway. What we on the Pacific Coast must strive and fight for is recognition of local activities and through this an encouragement and stimulant of local endeavors of a worthy nature. Now is the time to lay the foundation to a future recognition of our meritorious musical educators and soloists. To miss this great opportunity would be a calamity and an act of negligence that could never be corrected. Therefore let us for once forget animosities, personal prejudices or dislikes and work shoulder to shoulder for the advancement of the art of music on the Pacific Coast!

BEHYMER A GRANDFATHER.

Fred Blanchard, president of the "Young Grandfathers' Association, Limited," has received an application for membership from Len Behymer, with check for initiation fee and current dues. "B" was made eligible last Saturday by his daughter, Mrs. Enid Malcom, who started the next generation of Behymer descent with a nine-pound son. Consequently, any singer from the tall grass can get a date on the Philharmonic course this week—"B" is not asking proofs or credentials from anyone. It is a good thing he recently removed into larger offices.—L. A. Graphic, August 30, 1913.

The Pacific Coast Musical Review congratulates the genial impresario upon his promotion to the ranks of the grandsires, and hopes that the young American citizen will inherit the sunny temperament, enthusiastic spirit and untiring optimism of his youthful ancestor.

THE LEONCAVALLO SEASON AT THE TIVOLI.

While elaborate preparations are being made for the opera season in Chicago, New York, Philadelphia, Boston and Montreal, the San Francisco music lovers have been anxiously asking whether the current year would go by without having an opera season in this western metropolis, which is justly said to be by many the musical city in the country. Their anxiety was the keener and the more justified when they considered the fact that in this very year falls the centennial of two of the world's greatest musical geniuses, Verdi and Wagner. The desire and expectation of our opera-goers are to be realized, for San Francisco is going to have a grand opera season and is going to celebrate in a worthy manner the hundredth anniversary of the birth of the two immortal composers. The happy event can now be announced in a positive way owing to the successful agreement between Mr. W. H. Leahy, manager of the Tivoli Opera House, and Messrs. Ettore Patrizz and Eugene D'Avigneau, the former already well known in our city for his continuous efforts in promoting grand opera, and the latter a well known clubman and music promoter, formerly with the Henry Savage productions and now connected with the firm of Kohler & Chase.

The organization which is being formed will be called the "Western Metropolitan Grand Opera Co." and, as far as California is concerned, will play only in San Francisco at the Tivoli Opera House and in Los Angeles at the Auditorium Theatre. Arrangements for the latter theater were concluded yesterday when Calvin C. Green, vice-president of the Auditorium Company, and L. E. Behymer, manager of the Auditorium Theatre, were in town for the purpose.

The season of grand opera at the Tivoli will last six weeks, commencing either October 13 or October 20. The principal artists already secured are of such value and reputation that they will justify the greatest expectations about the coming operatic venture. Among them will be Carmen Mellis, the famous soprano, who has been a favorite with the Hammerstein organization at the Manhattan Opera House and afterwards with Henry Russell of the Boston Opera Company. She is now scoring heavily at the Covent Garden in London together with Destinn, Caruso and other stars of the Metropolitan Opera House. Two other great sopranos bound to create a sensation will be Lucia Crestani and Maria Moscisca, the former from La Scala of Milan, under the direction of Toscanini, and the latter from the Imperial Theater of Warsaw and the Lyceum of Barcelona. Three exceptionally good tenors have been engaged: U. Chiodo, for the dramatic roles, is now touring the principal theaters of Europe with his wonderful impersonation of Verdi's Othello. Another is Piero Schiavazzi, one of Italy's most vivacious singers, a great favorite of the Covent Garden, where last year he made two memorable hits in "Carmen" and "Conchita," in which he sang with Tarquinia Tarquini; Lucca Botta, a young lyric tenor, who, in the last two or three years, came to the front by his rarely beautiful voice and fine method of singing, which won him an engagement at La Scala and a re-engagement for the coming season soon after the conclusion of the San Francisco and Los Angeles engagement. The organizers of the Western Metropolitan Opera Company have been no less fortunate in regard to the baritones for they have secured two of the very best now singing in the leading European theatres and to whom will be added a local favorite, George Mascal, whose great hits when he sang together with Tetrazzini and the Chicago Grand Opera Company are remembered by all.

But the coming opera season at the Tivoli will have another great and indeed unusual feature which will undoubtedly be a most pleasing surprise to our music-lovers. The opera season will be under the direction of no less a personage than Ruggiero Leoncavallo, the world-famous composer of "I Pagliacci," who will be the leading conductor of the season devoting his magic art especially to the Verdi repertoire and his own operas. Two other opera houses in America wanted Leoncavallo, not only for his great popularity on account of his latest success, "I Zingari" (The Gypsies), but also on account of the wild enthusiasm the author of "I Pagliacci" created last year in London when he directed for a whole season the opera which made him famous the world over. But notwithstanding the flattering propositions made by other impresarios, Leoncavallo decided to accept the engagement of San Francisco where he is also called by the Verdi Monument Committee to preside at the great ceremony of the unveiling of said monument and to deliver an oration of Verdi. Besides, Leoncavallo himself, in an interview with a correspondent of an Eastern paper a few weeks ago, declared that when he went through the United States on a concert tour in 1906 he was prevented from coming to San Francisco on account of the great disaster and he went back to Italy with an unsatisfied desire of visiting our city, of which he had heard so many flattering reports from his illustrious fellow-composer, Pietro Mascagni, who, after his visit here in 1903, spread throughout Europe his enthusiasm for the hospitality and musical taste of our population.

Leoncavallo, besides the Verdi operas, will conduct three of his own most successful operas, "Pagliacci," "Zaza" and "Zingari," of which opera San Francisco will enjoy the privilege of witnessing the first performance ever given in America. The Western Metropolitan Opera Company has also made due arrangements for the celebration of the Wagner centennial, and to that effect two of the most popular and melodious operas of the great German musician will be given at the Tivoli during the coming engagement, together with several other Wagnerian compositions. The repertoire of the Tivoli grand opera season will include several of the Verdi operas, both of the early period and of the latter,

among which will be "I Lombardi" (Crusaders), the opera that first established Verdi's fame as an operatic composer; "Ernani," "Ballo in Maschera," "Traviata," "Rigoletto," "Aida" and "Othello." The repertoire will be completed by some of the most popular and well-liked operas, such as "Carmen," "La Boheme," "Mme. Butterfly," "La Tosca," "Mignon" and "Thais." Besides "Zingari" some other important novelty will be given, which will be announced later on.

THE BEGGAR STUDENT AT THE TIVOLI.

The last performances of Baife's masterpiece, "The Bohemian Girl," will be given at the Tivoli this Sunday afternoon and evening, and on Monday night "The Beggar Student" will begin an engagement limited to one week. This delightful and melodious comic opera by Carl Millöcker was the first of this famous composer's greatest successes, and when it was originally given in Vienna in the early eighties it ran for one solid year. The plot is furnished by General Ollendorf, Military Governor of Crakow, who is snubbed at a public ball by Countess Laura, the elder of two daughters of a noble but poverty stricken patrician, Palmatica. At the ball the General familiarly kisses the shoulder of the fair Laura, who resents the insult by a blow from her fan, and, to avenge himself, Ollendorf visits the jail to find some outcast who can be dressed in finery, given a princely title and introduced to the Countess, the intention being to effect an embarrassing marriage. He accordingly selects Symon, a young student who has been imprisoned for debt, and liberates him after he has consented to carry out the scheme. After the wedding ceremony Ollendorf, in the presence of the nobility, informs Laura that her husband is a jailbird, but through the activity of Janitzky, a Polish noble, the General and his faction are overthrown and under the new regime Symon is raised to high honors, placing him on an equality with his bride and bringing the opera to a happy termination.

"The Beggar Student" has always been a great favorite in this city and whenever it was given the Tivoli was always crowded to the doors. The cast will be very strong, including John R. Phillips in the title role, Henry Santrey as Janitzky, Charles E. Gallagher as Ollendorf, Robert C. Pitkin as Enterich, a jailer, Rena Vivienne as Laura, Myrtle Dingwall as Bronislava, her sister, Sarah Edwards as the Countess Palmatica, and a dozen others. The big chorus will have much to do and stage director Charles H. Jones has prepared a march with twenty-four girls that will create a sensation. The production will be up to the Tivoli standard in every particular and the only matinees will be given Saturday and Sunday. Mrs. A. W. Scott, Jr., and splendid support will appear at the Tivoli Opera House for six nights only, beginning Monday, September 15th, in "Magda" and "Mary Magdalene," after which the regular light opera season will be resumed.

SUDERMAN AND MAETERLINCK PLAYS AT TIVOLI.

A theatrical event of unusual interest will be the appearance of Mrs. A. W. Scott, well known in society circles of San Francisco, and a carefully selected company of professionals at the Tivoli Opera House for six nights only, commencing Monday, September 15. Mrs. Scott, who has often loaned her talents to charity and society entertainments, has been for some time past perfecting elaborate productions of Sudermann's wonderful play, "Magda," and Maeterlinck's masterpiece, "Mary Magdalene," under the capable direction of that artistic veteran, McKee Rankin, and her net proceeds of the presentation will be given to the Happy Day Home, that most deserving and worthy institution on North Beach. Manager W. H. Leahy of the Tivoli Opera House has entered heartily into the scheme and to aid the charity by allowing his spacious and elegant theatre to be used has consented to send his opera company for a brief road tour during the time of Mrs. Scott's engagement. The costumes of Mrs. Scott in "Mary Magdalene" have been prepared from her own original studies and are said to be absolute revelations, while in "Magda" her costumes as a great operatic star represent the last word in European fashions of the present day, and are the latest Parisian models imported especially for this occasion. In each performance of "Magda," on Monday, Thursday and Saturday nights, she will appear in an entirely different combination of most beautiful modern gowns. "Mary Magdalene" will be played on Tuesday, Wednesday, Friday and Saturday evenings, with matinees Wednesday and Saturday. Prices will range from \$2.00 to 50 cents, except at the Wednesday matinee, when a reduction will be made, and seats will be ready Monday morning at the Tivoli box office.

ELSA RUEGGER AT THE ORPHEUM.

Next week will positively be the last of Blanche Walsh in her great success, "The Countess Nadine." In conjunction with Miss Walsh a splendid new vaudeville bill will be presented. Miss Ruegger, the world's greatest woman cellist assisted by the celebrated Conductor Edmund Lichenstein, will be heard in a splendid programme. Miss Ruegger's artistic career has been a series of triumphs. She has played in this country and in Europe with the leading symphony societies, and has also distinguished herself on various concert tours. Her appearance in vaudeville is one of the most noteworthy achievements of the Orpheum Circuit. Jack Kennedy and his company will appear in a little comedy entitled, "A Business Proposal," written by Daniel D.

Carter, author of "The Master Mind," and staged by Edgar Allen Woolf, one of the most capable providers of vaudeville material. It is one of the most interesting and diverting playlets now before the public.

Ethel Kirk and Billy Fogarty will offer a bright melange of patter and song. Fogarty's methods as a comedian are all his own and of the spontaneous kind. Miss Kirk was prima donna with the musical comedy, "The Heartbreakers" last season. An attractive feature will be the Twelve Olympia Girls, who will be seen in novel, artistic and original numbers, including "The Mirror Dance" and "The Inquisitive Moon." The Olympia Girls, who hail from London where they are established favorites, have danced their way around the world, appearing in every city of importance. Manning, Moore and Armstrong, a trio of young Americans who sing exceptionally well, will be heard in a number of solos, duets and trios which display their fine voices to the greatest advantage. Young Moore is a natural comedian who contributes considerably to the success of the act.

Buckley's Animals, introducing the roller skating bear and a number of the smallest skating monkeys in existence, should make a strong appeal to both adults and children. Their performance is unique, clever and amusing. Next week will be the last of Flanagan and Edwards who are making a tremendous comedy hit with their new skit, "Off and On."

CHICAGO GRAND OPERA COMPANY SEASON.

Splendid Repertoire and Distinguished Array of Artists to Appear at Tivoli Opera House on March 16, 1914.

On March 16th next year the Chicago Grand Opera Company will begin a two weeks' engagement at the Tivoli Theatre, thus repeating the season of 1913, with the exception that next year's run has been timed for two weeks before Holy week. It was held that the coincidence of this year's season with Holy week was unfortunate from a financial standpoint. A repertoire of fourteen operas is announced by Bernard Ulrich, manager of the Chicago aggregation, who is staying at the St. Francis Hotel. These are: "Thais," "Manon," "La Tosca," "Louise," "Le Jongleur de Notre Dame," "Glaconda," "I Pagliacci," "Rigoletto," "Cristoforo Colombo," "La Boheme," "Madame Butterfly," "La Sonnambula" and "Aida."

An imposing array of grand opera stars has been assembled for these local productions. Mary Garden will be heard in "Thais," "Louise," "Le Jongleur," "La Tosca" and "Manon." She has not sung either of the two last named in San Francisco before. "Parsifal," not produced in this city since 1905, will be given with a large cast, which will include Julia Clausen, a mezzo-contralto, known as the Jenny Lind of the present day, Maggie Teyte, the great English soprano, who sang at Covent Garden last year, is included also. In Florence Macbeth, an American girl with a Covent Garden experience, the management introduces a new discovery.

Just as promising is the roster of male principals, which includes Tita Ruffo, the famous baritone, who will receive \$2000 a night during the tour; Alessandro Bonci, the tenor; the Hungarian, Marak, the first tenor from the Munich Opera House. Other artists are: Carolina White, Hector Dufranne, Clarence Whitehill, Henry Scott, Giovanni Polesi, Gustave Huberdeau, Armand Crabe, Bernice Wheeler of Boston, and Mabel Riegelman, a California girl. Rosina Galli and the international ballet of fifty will also find a place among the 290 people comprising the organization. Cleofonte Campanini will be musical director in chief, assisted by Charlier, Parelli, Perosis, Sturani and Winternitz.

It is intended to ask San Francisco to guarantee the venture against loss by a sufficient subscription taken among the leading citizens. This, said Ulrich yesterday, is no more than is asked of the other cities toured. Transportation alone is expected to cost \$80,000. It may be added that Franchetti's opera, "Cristoforo Colombo," has never yet been done in America. "Loben-grin" and "Tannhauser" may be added to the repertoire if demanded.—S. F. Chronicle.

KOHLER & CHASE MUSIC MATINEE.

Miss Mary Martin, a remarkably gifted piano student of Georg Krüger's, the well known instructor, is to be soloist at the opening concert of the season 1913-14 at Kohler & Chase Hall this Saturday afternoon, September 6th. This highly gifted young lady is still in the Springtime of her youth but exhibits unusual talent and musical conception somewhat above that of many of her seniors. Her technique is very facile and her evenness of touch is enjoyable. Her memory is also remarkable and adds considerably to the young player's efficiency. This will be Miss Martin's first public appearance and actually forms her professional debut. There will be compositions by Raff, Reinhold, Sinding, MacDowell, Leschetitzky. Other instrumental compositions by famous writers will be played on the Knabe Player Piano and on the pipe organ.

The complete program will be as follows: Sous Bois, Op. 6 (Victor Staub), Knabe Player Piano; La Flûsse (Raff), Impromptu G sharp minor (Reinhold), Miss Martin, Knabe Concert Piano used; Elgie Op. 3 No. 1, E flat minor (Rachmaninoff), Knabe Player Piano; Rustle of Spring (Sinding), Hungarian Etude (MacDowell), The Two Skylarks (Leschetitzky), Miss Martin, Knabe Concert Grand Piano used; Sermon to the Birds (Liszt), Fanfare in D (Lemmens) Pipe Organ.

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MADAME SHERRY A TRIUMPH AT THE ALCAZAR.

Clever Company of Players Present Entertaining Musical Comedy Before Crowded Houses.

There is nothing equivocal about the hit scored by the Alcazar's production of "Madame Sherry," for the merry and melodious offering is announced to run a second week, with an extra matinee Tuesday (Admission Day), and the advance sale of seats presages another series of crowded audiences. For this agreeable condition of things the responsibility is rather evenly divided between the fame of the comedy itself and the excellence of its interpretation by Ralph Herz, Maude Amber and their stage associates. No vehicle of its kind surpasses "Madame Sherry" in all-around drawing power, for its memory-haunting melodies pertinently embellish an interesting plot entertainingly unfolded, nor has it ever been better acted and sung than by the coterie of artists in the O'Farrell-street theatre. Their individual and team work is reflective of esprit du corps and genuine talent competently directed. Sharing credit with them are Fred W. Butler, who coached the playing, Paul Steindorff, who managed rehearsals of the vocal numbers; Frank W. Healy, who drilled the chorus, and Joseph Fogarty, who taught the dancers. And the augmented orchestra led by Ed. W. Lada has contributed in no small degree to the entire success.

To describe the triumph achieved by Mr. Herz as "sensational" would not be an improper use of that hard-worked adjective, for as Theophilus Sherry he has exceeded the most sanguine expectations of those who were prepared to greet a fun-maker. His comedy method, in speech, song and action, came to San Francisco as a revelation of unique drollery, as its like had not before tickled the risibles of a laughter-loving people. Miss Amber's former local popularity has been more than renewed by her impersonation of the Irish housekeeper in "Madame Sherry," and the reception and encores tendered to her at each performance are spontaneous and enthusiastic. And that Louise Brownell's long absence from this city did not lessen her in favoritism has been demonstrated applaudingly. As for the other principals—Lois Meredith, Laura Vall, Bobby Woolsey, Clarence Lydston and Burt Wesner—they deserve all the nice things that have been said about them by press and public. Ask anyone who has witnessed "Madame Sherry" at the Alcazar for his opinion as to the pulchritude, singing ability and terpsichorean grace of the chorus, and if it is not wholly eulogistic you may set him down as impossible to please.

CALIFORNIA COMPOSERS AT GREEK THEATRE.

One of the Half-Hours of Music given in the Greek Theatre during the Summer Session was exceptionally interesting, as all the music and the words of the songs were by Californians, all of whom have been or are connected with the University; and as most of the regular students and faculty were absent from Berkeley at the

time, the Musical and Dramatic Committee has received many requests for its repetition. It was granted the request, the performers signified their willingness, and on Sunday afternoon, August 31, for the first time in the ten years that these Half-Hours have been given, a programme was repeated. The performers were E. G. Stricklen, assistant in music in the University, who played a piano transcription of some of his own compositions; Lowell M. Redfield, baritone, and Mrs. Mabel Hill Redfield, accompanist. The programme was as follows: Prelude to and "Dance of Moonbeams," from "The Green Knight," the Bohemian Club Grove Play of 1911, Mr. Stricklen; "The Voice on the Winds," from "St. Patrick at Tara," the Bohemian Club Grove Play of 1907, words by H. Morse Stephens, Professor of History in the University, music by Wallace A. Sabin, formerly Director

of the University Glee Club; the Minnette and the Gavotte from "The Awakening of Everymaid," the 1913 Parthenia, Mr. Stricklen; "The Two Ships," words by Bret Harte, who was appointed Professor of Recent Literature by the Regents of the University shortly before his departure from California, music by Wallace A. Sabin, Mr. Redfield; "The Vision of the Madonna," from "The Awakening of Everymaid," and the King's March from "The Green Knight," Mr. Stricklen.

The Pacific Coast Musical Review is in receipt of two exquisite part songs for mixed voices composed by Dr. H. J. Stewart and published by the Oliver Ditson Company. Dr. Stewart is especially skillful in the composition of this class of vocal music and in these two works he has struck a happy vein. Especially effective is the harmonic ensemble, and the songs are so well written according to vocal principles that the voices blend splendidly and thus that organ-like effect is attained which is such an effective feature of part singing. The titles of these two songs are: "I Know a Maiden Fair to See," and "To a Fringed Gentian."

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Matinee Prices—(Except Sundays and Holidays) 10c, 25c and 50c.
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SHORT ITEMS OF INTEREST.

Madame Armand Cailleau has returned from her summer vacation in San Mateo and has again resumed her lessons at her studio, 1672 Sacramento Street. Madame Cailleau is preparing a program with her pupils for the early part of the season.

M. H. Hanson, the well known and successful New York impresario, is now in Europe looking for artists. So far he has visited Paris, Brussels, Hamburg, The Hague, Berlin, Munich and Vienna. He will return to New York about October 1st.

Thomas Nunan, the energetic and exceedingly generous music critic of the San Francisco Examiner, has discontinued his work on the musical department and is now devoting his time to writing poetry. He is an exceptionally clever and skillful writer and no doubt he will be as useful to the paper in this new capacity as he was in the other. Musical people should never forget to be grateful to Mr. Nunan for inaugurating the Sunday musical page in the Examiner for it was the original incentive for the other daily papers to pay more attention to music than they did prior to Mr. Nunan's interest in that art. Mr. Nunan's successor is Redfern Mason. Mr. Mason is English by birth and judging from his articles so far seems to be a musician who understands his work. He writes very intelligently upon musical subjects in a very flowing and literary style. In short, Mr. Mason seems to be a real music critic.

The members of the faculty of the Pasmore Conservatory of Music will give a concert at Native Sons Hall on Sunday evening, September 14th. The following exceedingly delightful and interesting program has been prepared for this occasion: Sonata for Cello and Piano in C minor, 1st Movement (Rubinstein), Dorothy Pasmore, Mrs. Blanche Ashley; Concerto for Violin in G minor op. 26 (Max Buch), Mary Pasmore; Piano Solos—Prelude A flat major (Chopin), Waltz from Ball Reminiscences (X. Schwarwenka), Suzanne Pasmore; Malnacht, Mein Mädel hat einen Rosenmund, Ständchen (Brahms), H. B. Pasmore; Piano Solo—Faintaisie in F minor op. 49 (Chopin), George Stewart McManus; Cello Solos—Serenade Espagnole (Glazounow), Polonaise de Concert (Popper), Dorothy Pasmore; Trio in D minor, 3rd and 4th Movements (Schumann), Mary, Suzanna and Dorothy Pasmore. A glance at the above program will convince the reader that a number of representative artists are here included and that the evening's event will prove successful and artistically worthy in every respect. Tickets will be one dollar; to students 50 cents. They will be on sale at the Wiley B. Allen Co. on and after Monday, September 8th.

The many friends of L. S. Sherman, President of Sherman, Clay & Co., were rejoiced to read of his appointment as one of the members of the Board of Directors of the United Railroads of San Francisco. It is an honor well merited and the host of Mr. Sherman's admirers are glad to congratulate him, the United Railroads and the city of San Francisco upon the selection.

The Pacific Coast Musical Review is in receipt of a new publication by the Theodore Presser Company entitled, "Concentrated Technic for the Pianoforte." The work is compiled by Alois F. Lejeal, one of San Francisco's most successful and best known musicians. The work consists of a series of exercises that are intended for the advanced pupil. They are especially suited for those students who desire to keep their fingers limber and to continually resort to some kind of practice in order to maintain their physical freshness. They include every possible means to keep the vigor of digital facility. Indeed, Mr. Lejeal has here published a work that fills a niche in the arena of musical education, and anyone desirous of being always up-to-the-minute in his or her technical equipment will find this work a great help.

It will be remembered that several years ago a young man by the name of Giacomo Minkowski made his name in America through the composition of a light opera for the Bostonians. He later went to New York and became music critic of the New York American and later became one of the prominent vocal instructors of the American metropolis. Now he is one of the prominent vocal teachers in Germany, being associated with the famous music director, Ernst von Schuch, in the Master School for Song in Dresden. The faculty consists of eminent musicians, most of whom are members of the Royal Opera in Dresden, and Mr. Minkowski, together with Ernst von Schuch, are the heads of the institution, which seems to enjoy considerable reputation in Europe. Mrs. Minkowski, who was formerly Miss Wanda Galland, of San Francisco is also a member of the faculty.

A work of inestimable value to piano students and to pianists is "The Interpretation of Piano Music," by Mary Venable, and published as one of the works of the Music Student's Library by the Oliver Ditson Company. The work is quite exhaustive and deals with that part of pianistic interpretation which can not be gathered from mere notation. Those familiar with printed music know that the signs alone are not sufficient to give the executor a proper idea of the meaning which the composer desires to convey, and so much is left to the imagination of the player. Now, in many cases, the pianist possesses sufficient genius to form a useful idea of the meaning of the phrases; but in most cases the player becomes puzzled and merely imitates his teacher without bringing his own individuality into play. Now Miss Venable's book is written in such a comprehensive manner that it brings a pianist to a realization of the meaning of a composition and also to the purposes which a composer desires to convey with his work. In this way a player's ingenuity or individuality is aroused and he will look upon printed music with better understanding and with a clearer view of the meaning of a pianistic work. Indeed, we are certain that Miss Venable's book is absolutely necessary to adequate pianistic education, and it will help a great deal toward making students understand the poetic and intellectual part of musical interpretation.

ALAMEDA COUNTY MUSIC TEACHERS.

A meeting of the Alameda County Music Teachers' Association, called by the President, Alexander Stewart, was held Thursday evening, September 4th, at 8 o'clock at Maple Hall, 14th and Webster streets, Oakland. Reports of the recent State Music Teachers' Convention, in which the Alameda County Association played an important and successful part, were given, and other important business concerning the work of the Association for the coming year transacted. The Alameda County Association already numbers some two hundred members of the music profession in Oakland, Berkeley, Alameda, and the other communities on this side of the bay, and promises to play an important part in the future musical development of the bay region. The officers of the Alameda County Association are: Alexander Stewart, President; Miss Virginia de Fremery, Vice President; Mrs. Mamilla Buergermeister, Secretary; Howard E. Pratt, Treasurer; Mrs. Jessie Dean Moore, Director; Miss Elizabeth Westgate, Director; Paul Steindorff, Director.

MIRA STRAUS JACOBS' COMPOSITIONS.

Mira Straus Jacobs gave a party of friends an opportunity to hear songs composed by her recently, the recital taking place at her residence, 2018 Webster Street. The vocalist was Cecil Mark, soprano, whose voice and vocal accomplishments qualified her to ably render and interpret the compositions. Mira Straus Jacobs was at the piano as accompanist. The recital opened with the performance of "The Voyager," in A flat. This was received with enthusiasm. The spirit of the composition is indicated by the opening words, "My Love is like a voyager who sails a Winter sea." This was followed by the following songs, all by Mira Straus Jacobs: "Consider," "All's Well, 'tis Spring," "To the Heart," "The Well of Life," "The Voice of Love," "In Absence," "Be Still and Know That I am God," "Be Strong and of Good Courage." They are all very melodious and pleasing.

The last two mentioned are intensely devotional in spirit and are full of emotional interest. The song entitled "All's Well, 'tis Spring," is characterized by much joyousness, which is accentuated by the three-four, or waltz time, in which it is written. Each song was so different from the others that much fertility of invention was evident. Requests have been made that the recital shall be repeated before a much larger audience. The lyrical value of the works is marked. They are simple in structure and in range of the average concert singer of merit. They were published by Weeks & Co., London.

MRS. WALDECK-BIERS GIVES DELIGHTFUL SOIREE

The Music Soiree given by Mrs. Waldeck-Biers at 1586 Le Roy Avenue, Berkeley, on Sunday afternoon, September 1st, was a decided success. Every singer had perfect control of body and voice and the audience was unusually large and appreciative. The participants were Mrs. Biers' students. Mrs. Biers was so encouraged with the success of her pupils that she has

decided to give an evening of song in San Francisco some time during September. The participants at last Sunday's event were: The Misses Haffen, Enderle, Geike, Herlman, Mrs. Halleck, Messrs. Iccus and Haffen; Miss Sue Chamberlin, who is an exceedingly sympathetic and efficient accompanist, assisted the students.

WILL L. GREENBAUM'S ANNOUNCEMENTS.

The first of the Greenbaum concert attractions for the coming season will be the popular baritone, Emilio de Gorgoza, who will give a series of three of his fascinating song recitals, besides being the first star to appear with the Berkeley Musical Association. Undoubtedly the two most popular male concert singers are De Gorgoza and John McCormack, and Manager Greenbaum will have them both visit us before the season of 1913-14 is concluded. De Gorgoza and his talented wife, Mme. Emma Eames, intend spending a good portion of the fall and winter in California, but it is doubtful if Mme. Eames will appear in public this season.

There will be a number of pianists among the visiting artists for the coming season, and among the most prominent will be Harold Bauer, the great student of the piano. Wilhelm Bachaus, the latest sensation among pianists, the great Paderewski, and Josef Hofman, all of whom will be brought to this city. In addition to the regular recitals of these artists under his management, Greenbaum has engaged to have Mme. Schumann-Heink, Josef Hofman and Jean Gerardy, the cellist, appear as soloists with the San Francisco Orchestra.

The coming of Mme. Alda to this city will introduce to us a new and highly successful prima donna. Mme. Alda holds a high place among the artists at the Metropolitan, and it is claimed she is one of the most attractive concert artists on the roster of the big operatic organizations. The attractiveness of her program will be materially augmented by the appearance of Frank La Forge, the eminent pianist and accompanist, and of Gutia Casini, the cello sensation of the last Sembrich tour.

Mr. Greenbaum is expected to return from his vacation in the high Sierras some time next week. He has been away all summer and has enjoyed a delightful vacation.

CORT THEATRE.

"Ready Money," the most ingenious comedy that has come to us in a season, will continue to incite laughter at the Cort Theatre for but one more week. The fortnight's engagement will prove all too short for this merry-maker, which has scored emphatically hand has attracted capacity audiences Cortwards since the opening night. A special matinee will be given Admission Day in addition to the regular Wednesday and Saturday matinees. James Montgomery, the author, has departed from conventional methods in fashioning his comedy. His types do not belong to footlight land. They are far from being distorted caricatures; they are flesh-and-blood humans. With consummate skill the author has seen to it that the fortunes of Stephen Baird are sympathetically followed by the audience. One is interested from curtain to curtain in the love affair of this youth whose sole possessions are a twenty-five cent piece and the constant love of the one girl that counts. How paternal objections are finally overruled and the matrimonial sea comes to presents its unruffled surface to the romantic couple make for much of the delight of the play. But the story is elaborately embroidered with laughs.

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BALLADS SUNG BY FAMOUS OPERA SINGERS.

Caruso, Tetrazzini, and Ruffo Give Splendid Examples of Ballad Singing to Victor Audience.

Though the fame of Caruso, Tetrazzini and Ruffo rests upon their operatic achievements, they are also accomplished ballad singers, and this fact is fully evidenced by the splendid renditions which they have given in the new list of Victor Records for September. Caruso's number is a quaint and fascinating Neapolitan song, "Lovely Moon," and it is very effectively delivered. Tetrazzini offers an English ballad, "Bonnie Sweet Bessie," and gives a pleasing and clearly spoken rendition of this favorite song, while Titta Ruffo uses another of those simple Italian ballads which he sings with fine expression and in the rendition of which he seems to be especially happy. John McCormack also sings a ballad—an old minstrel number, "Eileen Allanna," which was a prime favorite in the palmy days of negro minstrelsy—and he gives too a beautiful rendition of the popular "A Little Love." Stephen Foster's beloved "Old Black Joe," is another ballad sung by an opera singer, Clarence Whitehill, and his diction is admirable. An old French folk-song, "To the Moonlight," is charmingly given by Geraldine Farrar and Edmond Clement; and Johanna Gadske and Otto Goritz sing a favorite German number, "Calm as the Night." Mme. Gadske also takes part in another duet, with Pasquale Amato, the great Trovatore duet, "Let My Tears Implore Thee," which they sing magnificently.

A dainty number which Maud Powell has been using in her violin recitals, a "Caprice" by Ogarew, is splendidly played by her, and Efreim Zimbalist contributes a violin solo of the beautiful but melancholy "Legende" of the late Henri Wieniawski. That gifted pianist, Vladimir de Pachmann, plays exquisitely two of Mendelssohn's "Songs Without Words," and Sascha Jacobson, a promising young violinist barely seventeen years of age, gives really splendid renditions of Schumann's "Träumerei" and a charming lullaby. Bert Brown, the artistic cornet soloist of Pryor's Band, plays with expression the new ballad "To Have, To Hold, To Love." Arthur Pryor has written a delightful little idyl, entitled "Canoeing," and his own band under his direction gives a remarkably fine rendition. Pryor's fine organization also contributes two famous whistling specialties, "Whistler and His Dog" and "Warbler's Serenade," which are most entertaining. Four popular light classics, including "Narcissus" and Rubinstein's "Melody in F," are beautifully played by Victor Herbert's Orchestra; the Neapolitan Trio and Tollefsen Trio each give an interesting instrumental number; the Victor Concert Orchestra presents two movements of Haydn's "Military Symphony"; and Conway's Band plays two lively medleys.

Four of the hits from four different musical comedies which are big successes in New York and Chicago make bright and sparkling records, and the Victor Light Opera Company gives a splendid medley of the gems from the new Victor Herbert opera, Sweethearts. The melodious "Roamin' in the Gloamin'" is sung by Harry

Lauder in his own inimitable manner; the rendition of the old popular "Twickenham Ferry" by Lucy Isabelle Marsh is quite fascinating; the Orphens and Lyric Quartets each contribute an old-time favorite; the Lyric singers also sing beautifully the sacred number, "Asleep in Jesus"—an excellent piece of unaccompanied singing. Fourteen popular songs, representing the cream of recent publications, and sung as solos and duets, are sure to delight those who enjoy popular numbers. Two charming Scotch songs, "Flow Gently, Sweet Afton" and "The Ould Plaid Shawl," are effectively rendered by Reed Miller and Henry Burr respectively; two famous old bass and baritone songs, both with a nautical flavor, are splendidly given—"The Diver" by Wilfred Glenn and "Anchored" by Alan Turner; Elsie Baker contributes a beautiful solo number, "A Perfect Day," and with Frederick Wheeler sings Franz Abt's delightful "Over the Stars There is Rest."

These new records mean new enjoyment for every one having a Victor, and even those who don't have a Victor or a Victrola will get enjoyment from hearing them at any Victor dealer's.

GERALDINE FARRAR TO OPEN SEASON.

Sunday afternoon, October 5, at the Cort Theatre, San Francisco will have its first opportunity to hear one of the most fascinating singers of our time, Geraldine Farrar, leading soprano of the Metropolitan Opera Company, New York. Although since 1906 she has spent her winters in this country, it has so happened that it has been impossible for her to get west of Chicago. Owing to her engagements with the Metropolitan Opera Company, she has four weeks at her disposal for concert work. Consequently the number of her appearances must be limited. Returning from Europe the latter part of September, she goes directly to San Francisco, Oakland and Los Angeles, and on her way East will sing in Denver, Kansas City, Chicago and Pittsburg. For the first time in her career she will give a concert of her own in New York. She will also give a concert in Boston and appear with the Boston Symphony Orchestra in Boston, Philadelphia and Baltimore. She will have associated with her in this tour Alwin Schroeder, one of the most eminent of living cellists. Mr. Schroeder was for many years solo cellist of the Boston Symphony Orchestra, cellist of the Kneisel Quartet, and has done much concert work as a virtuoso. The accompanist will be Arthur Rosenstain.

Those to whom Elizabeth Westgate's songs have made appeal will be interested to know that one of them, the beautiful "If I Could Know," has now reached its fourth edition. During the summer vacation, spent at her cabin in the Santa Cruz Mountains, Miss Westgate wrote a considerable number of songs. She is contemplating a song-cycle, several of the numbers being already finished, and the others sketched out. Miss Westgate is also engaged in writing a piano setting to a famous old poem for reader and pianist. It is only in the vacation that she is able to spend much time in the field of composition, for her hours are very full with

teaching, choir-conducting and as organist, besides many concerts; and her work with the California Trio occupies many hours.

Miss Viola Jurgens, a former member of the Beringer Musical Club, who has been studying with Madame Joseph Beringer in this city, and who is well remembered for her artistic triumphs achieved here, before going abroad, has been engaged as an operatic prima donna in Gablitz, near Reichenberg in Bohemia. Miss Jurgens, after completing her engagement next year, will pay a visit to San Francisco during the summer to await the outcome of the many prospects of her well started professional career.

Miss Alverta Morse returned from her vacation to the Santa Cruz Mountains during the latter part of August. She spent six weeks in recreation and has just opened a handsome new studio at 2119 Scott Street. She has recently purchased a beautiful Mason & Hamlin Piano of which she is not a little proud.

The Los Angeles Graphic of August 23rd has this to say:

Henry Schoenfeld has been elected director of the Los Angeles Women's Orchestra. In this, the fifty young women who comprise the orchestra have shown excellent judgment. For twenty years this organization was under the direction of Harley Hamilton, its founder. The orchestra never has been a commercial proposition. It was created to give its members opportunity for ensemble playing and from that time the long series of concerts that has marked its career. The concerts have been given simply to add to the educational features of Los Angeles and not from any hope of salaries or profit. Naturally, in such an amateur organization, there has been much change of personnel, but the result shows a large number of women who have had the culture and drill of playing a good grade of music under a competent conductor. But few of the original members of the orchestra now are playing in it, and they were quite young at its start. With the example of the Symphony Orchestra before it, in choosing a new and, to us, untried conductor, the Women's Orchestra selects one of the most successful conductors of the West, in Henry Schoenfeld. He is a composer of no little success, having taken the Marteau prize, for violin and sonata, and having at times conducted the Thomas and other orchestras of note. If the members of the orchestra will submit to the rigid drill they are likely to have at Mr. Schoenfeld's hands, the organization will continue on the upward path it has been pursuing for several years. In the matter of concerts, it will be necessary to interest a large number of persons as supporting associate members and to give the concerts in the evening instead of afternoon, as was the custom for the last year or two, if good audiences are expected. But it is probable that in the face of the uncertainty which marks orchestral conditions here this season, two other bands of players contending for public support, the management of this orchestra will be conservative in its plans.

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WHAT THE MUSICAL REVIEW CAN DO FOR THE MUSICAL PROFESSION ON THE COAST

A Series of Facts Demonstrating How Necessary and Useful An Official Organ of the Musicians Can Be If Properly Supported and Encouraged to Fight for the Interests of Those Active in Musical Culture

By ALFRED METZGER

With the last issue in the month of September the Pacific Coast Musical Review will conclude the twelfth year of continued activity in the musical sphere of the Pacific Coast. The fact that it was possible to bring a musical journal through twelve years of difficult struggles and constantly discouraging obstacles is sufficient proof that such a journal is needed and fills a certain want in the life of our musicians. A paper unnecessary in a community and unworthy of attention could not possibly exist for a period of twelve long years. So it is not necessary for us to use up space and energy in the enumeration of reasons why the musical profession on the Pacific Coast should support a class paper. However, there are many teachers, artists and students who do not realize the actual benefits that may be derived from a musical paper devoted to their interests, and, inasmuch as a great Exposition is soon to be held in this city, it is just as well to occasionally cite a few reasons why a paper of the class of the Musical Review is not only necessary but really indispensable in a community that desires to be progressive in music as well as in other things. During these twelve years of growth of this paper we have watched the faults of the Musical Review as well as its advantages and we have tried gradually, from year to year, to eliminate as many faults as possible and add features that will be of benefit to the readers.

The Pacific Coast Musical Review is not yet perfect in every respect. There are many features that we are desirous of adding before we are completely satisfied. But one thing is certain, we have never failed to recognize merit and we have never failed to censure when we deemed it wise to enlighten our readers. Advertising patronage or lack of the same has never influenced our honest convictions, and this is one thing which surely should be considered valuable by those eager to see fair play and musical thoroughness prevail in their community. Being a paper supported almost exclusively by the musical profession and the musical public in the far West, we have during these twelve years devoted practically all space to the exploitation of our Pacific Coast musicians and students. Occasionally we have printed news from Eastern and European centers, but always crowded these letters out when something of importance in our own territory clamored for space. This exclusive devotion to local interests has caused us to be occasionally criticized by some of our readers who like to be generally informed about musical matters. We would have been glad to follow the suggestions which have been made to us, but there was so much time and effort necessary to build up this journal that our energy had to be concentrated upon the business end of this enterprise. We had to make the paper pay so that we could make at least enough money to expend on meals and lodging. This having been accomplished, we can look about and see how we can satisfy those who want to know more about the outside musical world, and in order to do this we shall soon begin to introduce a number of new departments, such as a column of "Foreign News," "Eastern News," "Personal Mention," "Editorial Notes," "Pacific Coast News" and "Local Items of Interest." We shall try to publish these departments regularly. The front page will be devoted to the most important musical topic of the week, including the criticisms of concerts, operatic performances, etc.

We shall continue to make a special feature of pupils' recitals and solicit programs from teachers. We want to say that it is impossible to attend all pupils' concerts given during a season. As it is, we attend from one hundred to one hundred and fifty. To be sure of attention programs and tickets should be mailed to this office from ten days to two weeks ahead of the event. The earlier we receive these notices the more likely will it be that we can attend. The policy of this paper is to encourage pupils and review their events more with the purpose of inducing them to continue their studies and work harder in the future than with the purpose of finding fault and discouraging their work. We know that there are teachers and musical people in general who disagree with us in our lenient attitude toward students. But the writer studied music himself at one time, and he has personal experience of the advantages of encouragement and of the disheartening effect of severe criticism. There are enough disappointments thrust in the way of young students, without the public press adding its mite to kill their ambition. If a student is so unsatisfactory as to be unworthy of public comment we would rather remain silent about his work than to cause needless heartache. The so-called expert musicians and severe critics are altogether too

heartless in their relentless condemnation of anything that does not agree with their views. The Pacific Coast Musical Review prefers to take a more charitable, a brighter perspective of life, and with this purpose in view we believe to be able to do more for musical progress in the community than by means of a persistent attitude of severe aloofness.

We believe that the musical profession does not altogether realize what benefit it derives from this paper's friendly relation to the students. You will find that the daily papers, which are now envious of this paper's success among the profession and are working hard to get some of the money which the teachers have earned by the sweat of their brows, always argue about their tremendous circulation and almost persecute the poor teacher to insert his card at prices far beyond his ordinary means, claiming that such teacher can not afford to refrain from advertising as he can not secure a notice without such advertisement. Now the Musical Review's attitude is entirely different. We only claim a limited circulation, but everyone who subscribes for this paper is somehow or other interested in music. There is hardly a teacher, student, or music lover of any standing who does not read this paper,—whether he pays for it or not. Some of the advertising solicitors of the daily papers try to make teachers believe that the Musical Review is only read by professional musicians. We leave it to our advertisers themselves whether this is true or not. The fact that we make a feature of reviewing pupils' recitals is sufficient evidence that the paper is read by the general public, for the teachers themselves do not care to read anything about pupils' recitals—except possibly their own. But the pupils whose names appear, and the parents and friends who find familiar references in these reports, eagerly scan the columns of the paper and frequently purchase dozens of copies to mail to friends. It is very seldom indeed that the edition of this paper is not completely sold out on account of the demand for it among pupils—and pupils' circulation means general public circulation. One of the leading teachers recently told us that his pupils are not very enthusiastic when he shows them an article about themselves in the musical department of the daily papers; but they are eagerly demanding to see a paper when he tells them that they have been favorably commented upon in a musical journal. Even young students seem to consider the opinion of a class paper more valuable than that published in a daily paper.

No one but a professional musician knows what it means to attend over a hundred pupils' recitals in a season and report them faithfully and in detail. When a writer attends all the concerts of the visiting artists he naturally becomes used to the very best in music, and when he therefore takes enough interest in our students to attend every concert he possibly can go to, he surely shows that he is trying to live up to a certain principle, and that principle is to encourage our young people to take music lessons if they are so inclined. Whether a pupil ever becomes a great musician or not does not make any difference, for whatever he knows is valuable to him—even though it does not do more than give him a sane idea as to musical merit. This paper is now concluding its twelfth year of existence. The present writer has been editing it for eleven years. In all that time we have never annoyed the musical profession with solicitors. We have always left it to them whether they felt like supporting the paper or not. We have never censured anyone because he did not advertise. We have always recognized everyone's good services whether they advertised or not. We have never threatened anyone with dire results if they did not subscribe or advertise in the paper. And we have never praised an advertiser if we were not convinced that he deserved it. All of this may not be sound business, but it has at least retained our self respect. In the end we believe that the Pacific Coast Musical Review will grow and expand, while the musical columns of the daily papers will reveal less and less of musical advertisements, until the daily papers realize the fact that if they want the support of the musical profession they must get it voluntarily and not by compulsion.

In addition to the services that can be rendered by this paper to the profession by means of encouragement of the students there is another matter we can and will do. This is to bring the members of the profession in closer contact with one another. At present there exist in certain quarters persistent suspicions regarding colleagues. It seems there are certain teachers who cannot understand that it is possible to be on friendly and social terms even though one represents

the same profession. Most of the suspicions against fellow musicians are really unfounded. There come to our notice in the course of the year many apparently annoying incidents which upon closer investigation reveal harmless accidents. Teachers come to us quite frequently and complain of certain injustices that have been exercised against them by colleagues. Close investigation has always shown that the suspicions were unfounded and that an apparent injustice was purely imaginary and based upon a misunderstanding of the situation. Men and women do not, as a rule, intentionally hurt the feelings of a fellowman, unless they are provoked to do so. If there is no provocation there is usually no effort made to hurt anyone. Take this paper, for instance. We occasionally write general editorials about musical conditions. Sometimes we are very severe in our condemnation of questionable practices. Still we never have any particular people in mind when we write these articles, and yet hardly is the paper in the hands of the readers when someone stops an advertisement or a subscription because he or she had an idea that we referred to them. Our attitude toward the symphony concerts under Hadley has caused a number of people to withdraw their support from this paper. Why? Not because they thought we were wrong or we injured the cause of music, but because they either played in the orchestra, were friendly to the conductor or in some way benefitted through the Musical Association. As long as people are swayed by such selfish motives, and as long as they do not rejoice in a paper that is able to give honest and straightforward views about musical matters, so long will they remain leeches on the body musical and form a hindrance to progress and evolution.

Now the encouragement of students and the mediation between contesting teachers and musicians are two of the most important features of the assistance which this paper can render to the profession. The greater the circulation of this paper becomes the wider will be its scope of activity and consequently its influence. Music teaching has grown better, its standard has improved; music study has increased fourfold and students are more efficient and more ambitious; teachers have become more friendly with one another; the various sections of California have come to know each other better, and all of this is at least partially due to the twelve years of persistent efforts of this paper. Leaving out altogether the question of circulation, which is in itself very important and which we can meet to the satisfaction of anybody, we believe that the paper is entitled to the combined advertising and subscription support of the teachers, artists and pupils of the Pacific Coast.

PASMORE CONSERVATORY FACULTY CONCERT.

The local concert season will be opened by the Pasmore Conservatory of Music the faculty of which will give a concert at Scottish Rite Auditorium tomorrow afternoon, Sunday, September 14th. The program will be presented by several of San Francisco's best known and most accomplished artists. The soloists will include Dorothy Pasmore, cello, Mrs. Blanche Ashley, piano, Miss Mary Pasmore, violin, Miss Suzanne Pasmore, piano, H. B. Pasmore, vocal and George Stewart McManus, piano. Besides appearing as soloists there will be several ensemble numbers by some of these exceedingly well equipped musicians. The program is an exceptionally well selected one and is deserving of careful perusal. Here are the exceedingly excellent compositions to be interpreted on this occasion:

Sonata for Cello and Piano in C minor (Rubinstein), 1st Movement, Dorothy Pasmore, Mrs. Blanche Ashley; Concerto for Violin in G minor, op. 26, Adagio and Finale, allegro energico (Max Bruch), Mary Pasmore; Piano Solos—Prelude A flat major (Chopin), Waltz from Ball Reminiscences (X. Scharwenka), Suzanne Pasmore; Mainacht, Mein Mädel hat einen Rosenmund, Ständchen, (Brahms), W. B. Pasmore; Piano Solo—Faintaisie in F minor op. 49 (Chopin), George Stewart McManus; Cello Solos—Serenade Espagnole (Glazounov), Polonaise de Concert (Popper), Dorothy Pasmore; Trio in D major op. 12, 2d Movement (Victor Bendix), Mary, Suzanne and Dorothy Pasmore.

It is announced that Madame Schumann-Heink has been engaged to sing at five performances of the Chicago Grand Opera Company at the Auditorium during the season. Meyerbeer's "Le Prophete" will be revived for the artist, as it is one of Madame Schumann-Heink's best roles. The famous contralto will take her famous part of Fides.—Musical Courier.

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IT DEPENDS UPON WHAT IS MEANT BY "BOOST."

In the Los Angeles Graphic of last Saturday our good friend, W. Francis Gates, has this to say:

In its astonishing fashion The Musical Courier, in a recent editorial, gives vent to a garbled assortment of statements concerning the Pacific Coast musical conditions, especially untrue in its estimate of Los Angeles and vicinity. Even though Alfred Metzger, of the Musical Review is the San Francisco representative of the Courier, he cannot stomach certain statements made about his city, i. e., "Headed by San Francisco, with its 400,000 inhabitants (or, according to the local claims, its million)," Mr. Metzger comments: "San Francisco never boosts. It has never claimed a million. The latest school census and register shows a population of a little over 500,000." In this Mr. Metzger has let one cat out of the bag, when he says "San Francisco never boosts." If it had done a little more of that it might have kept its former lead over Los Angeles.

Editorial Note.—It all depends what is understood by boosting. When we wrote this article, Bro. Gates, we meant that boosting meant to claim something which was above the facts. For instance, certain communities claim to have a million inhabitants when such pretensions are not borne out upon investigation. When we said San Francisco never boosts, we tried to infer that San Francisco never claimed to have more population than it actually had. We are convinced that boosting in that sense only creates a temporary inflation of business or art values, but in the end a most annoying reaction is bound to occur which will cause retrogression or stagnation for some time to come. We hasten to add that in making this claim for San Francisco we had no other city in mind, and especially did not intend to reflect on Los Angeles, as Mr. Gates seems to have understood us. Indeed, we have only friendly feelings toward Los Angeles, and sincerely hope that what Mr. Gates says is true and that Los Angeles has now a lead over San Francisco. We also hope that in view of this lead, Mr. Colby's bright and interesting musical journal, The Pacific Coast Musician, is supported accordingly and enjoys the same prosperity as the Pacific Coast Musical Review. There is not one iota of envy in our disposition. Still, we maintain San Francisco is getting along very well without boosting, and if Los Angeles gets along better with boosting, everybody ought to be happy.

KARL EDMUND RACKLE'S SUCCESS IN NAPA.

Karl Edmund Rackle, the well known Berkeley pianist, appeared in a concert in Napa in which he was assisted by Mrs. Raymond C. Brooks, soprano; Lowell Moore Redfield, baritone, and Mrs. Lowell Redfield, accompanist. The event took place on August 29th. The following advance notice in a Napa paper speaks for itself:

Those who go to listen to Karl Edmund Rackle, and the vocalists assisting him, at the Opera House this evening, will surely not be disappointed, if one may be guided by the tenor of the press notices accorded him by the various newspapers, not only in this State, but also in Oregon and Washington. Wherever these artists have appeared, they have received a most cordial reception from the public. The character of the program that is to be presented is such as can be handled only by musicians of a high order and of ample and persevering studies. While adapted to gratify a public of varying musical tastes and attainments, it is such also as may challenge the attention of the most critical. Mrs. Brooks, the soprano, combines in one the gifts of the singer and those of the reader. Her imitations of child-voices are highly versatile and entertaining, affording a pleasing variation to the more serious work of her classical and standard selections, which, all taken together, constitute Mrs. Brooks an entertainer of very wide range of resource and strong appeal to her audiences.

Mr. Lowell Moore Redfield is possessed of a rich and flexible voice and entertains delightfully over an extended range of repertoire, from grave to gay, from classic to popular. Both Mrs. Brooks and Mr. Redfield are of that fortunate class of singers who seize upon the sympathies of their auditors and enjoy with them the beautiful music they render. The pianist, Mr. Rackle, always expects to do his full share of the evening's work. The number and character of his selections are such as tell the tale of good taste, unstinted application and native genius in his chosen art. The highly important function of accompanist will be faithfully discharged by Mrs. Redfield, who is specially gifted in that line. Those who attend this concert may rest assured that they will be entertained agreeably in the present and that they will add a delightful memory to the inspirations of the future.

Piano Dealers and Manufacturers Discuss Exposition Piano Exhibits

Leading Members of the Piano Trade Inform the Pacific Coast Musical Review That Space Allotted to the Music Trade by Exposition Officials Is Not Adequate to the Needs of the Industry.

The Pacific Coast Musical Review has given considerable space to the communications of Theodore Hardee, Chief of the Fine Arts Building of the Panama-Pacific International Exposition, in so far as these communications referred to music and the music trade. Mr. Hardee has mailed numerous letters to all the manufacturers and dealers of importance in the United States in order that they may interest themselves in that part of the great exposition which has been set aside for the music trade. No doubt Mr. Hardee has received a great many responses to his excellent letters, and there is no doubt that the space available for musical instruments will be completely taken up. Nevertheless, there is some dissatisfaction among the leading members of the music trade regarding the inadequacy of the space set aside for musical instruments and the Pacific Coast Musical Review hears from various quarters complaints concerning the manner in which that part of the exposition is being handled.

* * *

Arnold Somlyo of the Baldwin Piano Company visited San Francisco recently on various missions connected with the big firm. Mr. Somlyo is the New York representative of the Baldwin Company and he is also the artist manager as well as the man upon whom rests the responsibility of looking after the Baldwin's interests in the matter of expositions. It was he who attended to the Baldwin Exhibit at the Paris Exposition, and it was he who looked after the Baldwin interests in St. Louis. On both occasions that piano won the first prize together with a gold medal, and the prize was awarded by an international jury of experts. While Mr. Somlyo was in San Francisco he looked after the Baldwin interests in connection with the Panama-Pacific Exposition, and he visited those in charge of the music department in order to secure some information as to the conditions necessary to meet in order to secure space for an exhibit of Baldwin Pianos. Mr. Somlyo was told to fill out an application blank. He was not able to find out how much space he could have. He was not able to secure a certain amount of space necessary for his exhibit. He could not be guaranteed the space he wanted. And the result is that Mr. Somlyo is at present uncertain how much of an exhibit he can prepare or even whether or not he will be able to exhibit, as the space allotted to him finally may be altogether too small for his purposes. The Baldwin Company is willing to spend a large sum of money for an exhibit, but if it cannot secure enough space to make at least a fair showing any amount of money expended would be wasted. This is the situation as far as the Baldwin Company is concerned.

* * *

Fred R. Sherman, of Sherman, Clay & Co., was East recently to attend the annual convention of the National Piano Dealers' Association. He naturally discussed freely the possibilities of the various manufacturers represented by his firm on the Coast exhibiting at the Panama-Pacific International Exposition. Prior to leaving for the East Mr. Sherman informed himself thoroughly about the conditions in connection with the musical instrument department. He found that only 83,000 square feet of space are available in the Fine Arts Building, and only a small proportion of this can be utilized for musical instrument exhibits. Naturally the manufacturers he discussed the subject with expressed themselves as decidedly dissatisfied with this restriction as to space. Unless they can make an excellent showing an exhibit is of no great value to a manufacturer. To merely show a few pianos is not sufficiently extensive to justify participation in a world's exposition. Every one of the manufacturers represented by Sherman, Clay & Co., which include the great firm of Steinway & Sons in New York, are opposed to a competitive exhibition. Nevertheless, it is settled that instruments can only be exhibited upon the competitive basis. Consequently, if this rule is not changed, most, if not all, of the manufacturers of standard pianos will refuse to exhibit. They have had sad experiences in the matter of competitive exhibitions. The juries selected for this purpose in America are usually not sufficiently expert, and in some instances not sufficiently broad-minded to award the prize to the instrument really worthy of it. In this way it has happened that an inferior instrument has been awarded a first prize. No dignified and well established manufacturing concern would be willing to compete under circumstances that will make a fair and impartial judgment, if not impossible, at least doubtful. No matter if they are assured that an international jury should bestow prizes, still if the confidence in their impartiality is missing, prominent manufacturers will hesitate to leave the fate of their instruments in such uncertain care. We are afraid that those in charge of this part of the exposition make a mistake in forcing exhibitors to compete for prizes. They should leave it optional to the manufacturers.

* * *

George Q. Chase recently paid a visit to Eastern manufacturers whose instruments are represented by the firm of Kohler & Chase. Mr. Chase found the attitude of these people toward the exposition exactly like Mr. Somlyo and Fred. Sherman found them. They can not get satisfaction in regard to adequate space for exhibition purposes. They cannot be guaranteed at this time a fixed space so that they can begin preparing for their exhibit. It takes sometimes a year or even more to build a proper exhibit for a world's fair. No manufacturer is willing to go to any expense unless he can be assured that the instruments he manufactures exclusively for such an exposition can be displayed. Kohler & Chase take particular pride in the Knabe Piano and they would like to see the same prominently

displayed at the exposition, and unless sufficient space can be secured the trouble and expense connected with the preparation of an exhibit would be futile. Mr. Chase also says that the majority of the manufacturers his house represents are opposed to competitive exhibitions, that is to say, to leaving the reputation of their instruments in the hands of a jury in which they can have no confidence. From the standpoint of the manufacturer of standard pianos a competitive exhibition usually results in the selection of an inferior instrument which has been exploited at great expense. No one makes any accusation of dishonesty directly, but there have been instances when the expenditure of large sums of money have influenced the selection of a gold medal piano. Consequently leading manufacturers would like to have an option as to whether they want to enter their instruments for competition or not. If this choice can not be had many of these people prefer not to exhibit at all.

* * *

The editor of the Pacific Coast Musical Review has also interviewed Frank Anrys of the Wiley B. Allen Co. on this subject and he has expressed the same opinion concerning the line of instruments that firm represents, among which is the famous Mason & Hamlin Piano. It seems when such eminent men in the trade discuss the situation it is worth while to publish them in a journal devoted to musical interests. It is not our desire to find fault with the manner in which this department of the exposition is handled. On the contrary we, like everyone residing in this city, are ready to use all resources to make the exposition a huge success. We merely mention these things because we have been told that the manufacturers who through their representatives have inquired as to the permanency of these rules were assured that they had been fixed definitely and that no changes are contemplated. If this is so the music department will be curtailed by the failure of many famous factories being represented. It is to the interest of the exposition that every American-made piano of international reputation should be exhibited. It seems to us if the concessions must be made in the shape of leaving manufacturers a free hand as to whether they want to enter their instruments upon a competitive basis or not, this should be done rather than give these people an excuse to stay away. If we have been wrongly informed, and we believe we have not been, as we have been told the same thing by the exposition directors, we will only be too glad to give Mr. Hardee any space he wants in these columns to deny the rumors that are widely afloat among trade people in this country. We believe that Mr. Hardee has the best interests of the exposition at heart and if he can be convinced that it is advisable to change certain rules he is sufficiently broad-minded to concede certain points.

* * *

Of course, it is likely that the local representatives of the various manufacturers will try to secure exhibits of their stores on the grounds, and these exhibits will possibly include all the pianos they represent. But a world's fair should not be an exclusively local proposition. It should be a world's fair in the true sense of the word, and the space devoted to musical instruments in the Fine Arts Building should be exclusively occupied by great manufacturers. No doubt this is the idea at present, and we hope that the matter will be satisfactorily adjusted and that both sides of the exposition controversy will be brought together so that the musical instrument exhibit will be one of the greatest and most exhaustive among all the various exhibits at the Panama-Pacific International Exposition.

PARIS OPERA RECEIPTS.

Our Paris correspondent recently quoted the receipts of opera at the Theater des Champs-Elysees last season, remarking, at the same time, that it would be much more interesting if the list of expenses were also announced, so as to furnish an instructive lesson on the profit or loss of unsubsidized opera. From an independent source some further information has come to us, the absolute accuracy of which we are not prepared to guarantee, but which is in all probability correct. It is to the effect that the theater management paid the Russian company a lump sum of 24,000 francs for each performance, whether ballet or opera. The average receipts per performance of the Russian season (ballet and opera) were 21,180 francs. These are the management's own figures and include presumably—as there is no statement to the contrary—the poor tax of 10 per cent, which must be deducted before even the real gross average receipts are arrived at. This sum, subtracted from 24,000 francs, does not have much resemblance to a profit—besides which the Paris management had to supply the theatre, scenery and orchestra, and pay for the advertising as well. The average receipts were not as high as those of the previous Russian seasons in Paris, in 1908 and 1910 at the Opera and 1909 at the Chatlet. We have, unfortunately, no figures upon the Italian, French and one German opera which made up the balance of the season's performances. The expenses for these must have been much smaller, but as the receipts for them also average very much less (10,347 francs, including poor tax, per performance) it is hardly probable that they earned enough to cover the apparent loss on the Russian season. The foregoing, if only partially correct, seems to prove that it is no more possible in Paris than anywhere else to run opera on a large scale without subsidies.—Musical Courier.

"PAPA" HAYDN AND THE OLD SCHOOL.

Herman Perlet Chats Interestingly About the Old Masters so Much Neglected by Prima Donna Conductors.

By DAVID H. WALKER

I listened while Hermann Perlet, composer and musical director, talked and answered questions and made suggestions that were so interesting that I am inclined to write the substance of his remarks for the benefit of all who consider music seriously and intelligently. The conversation had been about the disappearance of the names of great musical composers from current musical programs. This led Mr. Perlet to make an announcement that is generally of live concern.

"Haydn," so said Mr. Perlet, "seldom now has a chance to be understood as a symphony composer, and this is because the orchestras that perform his symphonies and the symphony organization that he had in view when he wrote are very different. Haydn had a small orchestra with very little in the way of brass and little of drums. The modern orchestra is much larger and therefore much noisier."

"I hope to be able to illustrate this fact before an audience, using the People's Symphony Orchestra in concert to contrast Haydn and Tschaiakowsky, for instance. To give a Haydn symphony first and then a Tschaiakowsky symphony immediately following, is my plan. You will remember that when Beethoven, in the Choral Symphony (his ninth), introduced an orchestra of forty-five performers, people said that he was mad. As a matter of fact Haydn had many less performers under his baton, at a performance, than forty-five. Now orchestras for symphony purposes are much larger."

"To show what Haydn really intended it is necessary to return to the conditions created by him. I would for the Haydn performance eliminate most of the horns and other noisy instruments and confine the selection of players to something like the following equipment of men: Four first violins, two second violins, one viola, one cello, one bass; and the wood wind—two flutes, two oboes, adding two cornets, two trumpets, and of course two bassoons, and use the drums very little. In that combination it would be possible to secure the delicacy characteristic of Haydn's orchestral intentions, which is impossible to get with a large modern orchestra."

"Tschaiakowsky requires a large number of players to secure the volume that is needed; but Haydn is on a different basis. Haydn had an orchestra of seventeen men, with no trombones and the drum was not used much. While Haydn composed one hundred and twenty-five symphonies, many movements in them are very beautiful, dainty, tuneful, graceful, often containing charming minuets, and they form such a valuable portion of the literature of music that they ought to be heard often—but only under proper conditions."

The musical productivity of Haydn's genius was manifested by the following important works: Symphonies, 125; trios for strings and wind, 30; quartets for strings, 77; concertos for clavier, 20; concertos for various instruments, 31; trios for piano and strings, 38; sonatas and divertissements for clavier, 55; sonatas for clavier and violin, 4; one Stabat Mater; masses, 14; oratorios and cantatas, 8; operas, 19; canons for voice in two or more parts, 42; pieces for barytone, 175, the whole making up a vast collection.

Concerning the disappearance of the works of other great composers from modern programs Mr. Perlet was led to talk. There is Cherubini, for instance, who wrote operas, and many other important compositions, and who was declared by Beethoven to be the foremost dramatic composer of his time. It sobers one to realize how he has gone from view to so large an extent, considering the number and importance of his compositions. Of the immortal Beethoven, who still dominates modern programs, Mr. Perlet expressed some opinions that will be read especially by ardent students of music.

"Beethoven's Fifth symphony told his own personal story. His deafness was growing upon him and he was depressed. In that symphony there is much of color. The First and Second symphonies were less mature. The Third symphony is so well known that it needs no comment to explain its history and intent. The Sixth symphony does not depict what he saw as some have supposed. The twelve-eighths time, for instance, was intended as a little pastoral. Throughout the symphony Beethoven's sense of humor is manifested. Beethoven intended that his Ninth symphony should be his greatest work."

The conversation led to "Palestrina" who wrote music the greater part of a life eighty years long and who, in 1575 was honored at a Jubilee by Pope Gregory, when, at the head of 1,500 of musical townsmen of Palestrina, the great composer marched to songs of his own composition to Rome. Then the name of Francisco Mercandante was recalled—Mercandante who wrote sixty Italian operas, twenty masses, funeral symphonies in memory of Bellini, Donizetti, Rossini and Pacini, and who was a prolific composer after he became totally blind and had to dictate music to an amanuensis; also of the 15 Italian and 14 French operas written by Cherubini.



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Music seemed to prolong the life of some of these men. Mercandante was born in 1795 and died in 1870; Palestrina, born in 1514 and died in 1594; Haydn, born in 1723 and died in 1809; Cherubini, born in 1760 and died in 1842. Mr. Perlet made the following statement regarding his method of work with his orchestral players: "Before beginning I tell the orchestra about the man whose work we are about to rehearse—his personality and the intention of the composer; where the composer lived and how he looked; the conditions under which he composed. This paves the way for an understanding of the poetic nature of the composition."

Mr. Perlet, in his enthusiasm, threw open his piano and played from the symphonies of Haydn. On the wall a picture looked down that represented the father of modern symphonies—Haydn—who in 1808 made his last appearance in public conducting a performance of the "Creation." The entire audience rose to their feet as he entered as a sign of deference. Beethoven kissed the wonderful composer on his face and hands on this occasion. Close by the portrait of Haydn there peered from the walls the well known face of Mozart, the wonderful person who, in his youth, promised to marry an archduchess, but who, after blessing the world with his genius, was buried early in a pauper's grave.

ELSA RUEGGER'S SUCCESS AT THE ORPHEUM.

The musical public of San Francisco no doubt takes a lively interest in the appearance of Elsa Ruegger at the Orpheum this week and next. While this brilliant artist does not present a regular program of concert

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compositions she has nevertheless an opportunity to display her beautifully smooth tone and her exceedingly facile technic. Her selections this week include Spinning Song by Popper and Meditation from Thais. Her encores are of the same character of compositions. As far as the writer knows Elsa Ruegger is entitled to the term "the world's foremost woman cellist." She plays with exceedingly fine taste and judgment. Indeed the poetic character of her interpretations is most delightful. There is even music and sentiment in her technical brilliancy. When playing runs and spiccato she is careful to invest them with a certain amount of emotion. At times her phrasing and coloring is indeed remarkable. Since it is well known that it is especially representative of true genius to play "simple" compositions satisfactorily, Elsa Ruegger's splendid interpretations at the Orpheum reveals her as one of the really great artists in the world of music.

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BEGGAR STUDENT GREAT SUCCESS AT TIVOLI.

Real Comic Opera Has Not Yet Lost Its Charm and Its Influence Upon the General Public. Tivoli Artists Give Excellent Rendition of a Great Work.

By ALFRED METZGER

The Pacific Coast Musical Review has always maintained that the so-called popular music fad was only transitory and that eventually the public will become surfeited with its jingles and will demand better and better music, provided the managers are ambitious enough to give it to them. Prior to the opening of the Tivoli Opera House we had a number of arguments with theatre-going people about the prospective support of the public for the old comic operas as the Tivoli presents them. We maintained that the public always likes good music and dashing productions no matter how old they might be. Our friends claimed that the people today did not care for that kind of music and consequently the Tivoli would be compelled to introduce a new policy in the matter of the class of works it would present. The crowded houses which have greeted the Chimes of Normandy, the Bohemian Girl and the Beggar Student are sufficient evidence for the accuracy of our contention that the people never tire of really good music and, in order to listen to it, they are willing to forgive much in the way of weak librettos.

The Beggar Student is one of the most vigorous and melodious comic operas ever written. It represents the genuine spirit of buoyancy and melodic charm. We were glad to see the energy with which critics like Walter Anthony and Waldmar Young called attention to the vast difference in artistic values between the so-called musical comedies of the present and the real comic operas of the past. The Tivoli Opera House is again doing an invaluable service to the musical public of this community by reviving these gems of the old masters at a time when musical taste was about to deteriorate and almost degenerate. The thousands of people who attend the Tivoli productions will surely leave the theatre with an agreeable taste in their mouths and not with a disgusting sense of having wasted a fine evening. There is a quiet humor in the story of the Beggar Student that is brought out effectively by the splendid cast. And before we go any further we want to emphasize the fact that the management of the Tivoli is deserving of hearty commendation for the lavish and exceedingly luxurious manner in which these old operas are mounted. The costumes are simply beautiful and it is only just to say that they were especially made for the production by Goldstein & Co., a firm that has supplied the Tivoli for years with exquisite costumes. The scenery is also exceedingly artistic and the entire ensemble of the stage is pleasing to the eye. Stage Manager Charles Jones is especially worthy of praise for the continued action prevailing throughout the production and also for a decidedly picturesque and inspiring march in the last act. Mr. Jones is well known in stage circles as the march king.

John E. Phillips has never displayed his talents to better advantage since his first appearance at the Tivoli than he does as Symon Symonovich. His voice seems to be smoother and he acts with more energy and spirit. It is evident that he likes the part and this is one of the greatest stimulants for success. Henry Santrey also introduces more ginger into his acting than he has been wont to do in the last few weeks. His voice is heard to excellent advantage on several occasions. Charles E. Gallagher sings General Ollendorf very effectively. He has fathomed the fine comedy in the character and has studied the blustering general with his limitless conceit and his lack of courage in a very effective manner. He sings the finale to the second act exquisitely and thanks to a certain mezza voce effect he begins a climax that has an opportunity to grow until it swells into a musical finale of almost grand operatic proportions. This is one of the most artistic bits of vocal declamation we have heard. Robert G. Pitkin in the role of the jailer has not much to do, but he does the little exceedingly well. Sarah Edward's beautiful contralto voice is in evidence in the role of Countess Palmatica. Rena Vivienne is at her best in the role of Laura. She sings her arias with fine taste and her voice is more even than it has been lately. She also looks the part to perfection.

Myrtle Dingwall in the role of Bronislava is adding another leaf to her laurel wreath which began with her Serpolette in the Chimes of Normandy. She surely gives evidence of being a born soubrette. She displays sufficient vivacity and graceful dash to give zest to any character and her voice possesses a singularly pliant and velvety quality which is evenly charming in all registers. Miss Dingwall also sings with exquisite taste and her comedy is clean and healthy. All the minor roles were well taken and the chorus and orchestra distinguished themselves by spontaneity and fine volume of tone. It is to be regretted that the Beggar Student is only on the bill for one week.

The Piedmont Musical Club gave a testimonial concert in appreciation of Miss Lillian Devendorf, violinist, at Mowbray Hall, Piedmont, on Monday evening, September 1st.

The event was a decided artistic success, and the young artist showed exceptional talent. She was particularly admired because of her graceful bowing, her smooth and pliant tone and her facile technic. She is a pupil of Hother Wismer who deserves much credit for his conscientious training. The soloist was assisted by Mrs. Richard Partington, contralto, Miss Ruth Sharon, pianist and Mrs. Clarke Pomeroy, accompanist. The complete program was as follows: Sonata for violin and piano No. 15 (Mozart); (a) Verdant Meadows (Handel), (b) Serenade (Richard Strauss); Violin Concerto, op. 64, Andante, Allegro molto vivace (Mendelssohn), Nocturne, op. 62, No. 1 (Chopin); (a) Romance (Beethoven), (b) Caprice Viennois (Kriesler); (a) Salutation to the Dawn (Frederick Stevenson), with Violin Obligato; (b) Elegy (Massenet), with Violin Obligato; Zigeunerweisen (Sarasate).

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By ELIZABETH WESTGATE

Oakland, September 8, 1913.

The Alameda County Music Teachers' Association held its first meeting since vacation, at Maple Hall last Tuesday evening. Reports of the recent State Music Teachers' convention, in which Alameda County took a successful part, were read, and considerable important work was accomplished. Plans for the year were laid out, including a reception to occur Tuesday evening, September 30th, of which further news will be given later.

The Alameda association already numbers about two hundred really representative members of the profession in Oakland, Alameda and Berkeley and other communities on this side of the Bay; and interest is on the increase in every way. The officers of the association are: Alexander Stewart, President; Virginia de Fremery, Vice-President; Camilla Buergermeister, Secretary; Howard E. Pratt, Treasurer; Jessie Bean Moore, Elizabeth Westgate, Paul Steindorff, directors.

The Half-hour at the Greek Theatre, August 31, consisted of transcriptions for piano of some of the music given at Bohemian Grove on the occasion of the Jinks of 1911 and 1913, and also of 1907. The two composers represented were Wallace A. Sabin and E. G. Stricklen, and the transcriptions were played by Mr. Stricklen,

when a cantata or an operetta is in discussion, I must say that the poems are by Charles Keeler, so that it is not necessary to commend them to any one who knows not only Mr. Keeler's genius, but also his surpassingly fine taste in his choice of subject. There is wit and there is brilliant style, as well as verse, which high school students will con with delight.

For the music, there is much which could be written. To say that it worthily sets the words would be altogether fair praise; but it does more. The solos are melodious and in no degree commonplace, several rising to heights of great beauty. The choruses are all written in unison, which has been found to give a far better effect in performance than any part-singing which available voices in most schools could furnish. But so well-written and so fully harmonized is the piano accompaniment that no lack of variety is apparent. And the work may be ready for performance in a much shorter time than if the chorus portions were written in four parts, or three, as is sometimes done.

The form of the work is excellently planned, with climaxes, and changes of emotional content, and other matters which hold and enhance the interest. An overture of much merit opens the cantata.

It has occurred to me that the piece would also be effective for reader and pianist. As has been hinted, the piano part conveys the meaning throughout; and while the work would be more charming sung, yet a tasteful reader might certainly invest it with a different attractiveness, and one perhaps not considered either by the composer or the author.

The "Pas des Fleurs," a waltz from the music-drama, "Montezuma," and the Processional March from the same work, have been transcribed for piano by the composer, Dr. H. J. Stewart. They are quite pianistic, and also fairly orchestral, in the piano setting, and will doubtless find admirers among students. It may be thought that nothing new can be said in either waltz-tempo or march-tempo. These two pieces may be used to disprove that notion; for not only are they pleasant to hear, but they have the virtue of originality, as any one may prove for himself.

KOHLER & CHASE MUSIC MATINEE.

Mrs. Lena Henderson Sharp, violoncellist, will be the soloist at this week's Kohler & Chase Music Matinee which will take place at Kohler & Chase Hall this Saturday afternoon, September 13th. Mrs. Sharp has recently returned from Europe where she appeared in concerts with brilliant success. At the age of eleven Mrs. Sharp was already so successful as a cello soloist that she had the honor to be presented before the King and Queen of England, and also before several of the nobility of Great Britain. She is a graduate from a famous English music school and has made an excellent impression by reason of her smooth tone and facile technic. She will play works by Popper, Thome and Grieg.

Besides the exquisite solos to be rendered by Mrs. Sharp there will be a number of high class instrumental solos which will be played on the Knabe Player Piano and on the Pipe Organ. The program has been chosen with the usual care and those who will attend the concert will find much enjoyment as well as instruction in the series of compositions to be given this Saturday afternoon. The complete program will be as follows: Prelude Op. 23 No. 5 (Rachmaninoff), Pastoral Dance (Gunar), Knabe Player Piano; Wildmung Op. 11

No. 1 (Popper), Simple Aveu (Thome), Mrs. Lena Henderson Sharp, with Fischer Player Piano accompaniment; Arlequin Op. 53 (Chaminade), Promenade Op. 98 No. 1 (Chaminade), Knabe Player Piano; Sonata in A minor Op. 36—Allegro Agitato (Grieg), Mrs. Sharp, with Fischer Player Piano accompaniment; Selection, Pipe Organ.

ALCAZAR THEATRE.

For the first time in the history of the present Alcazar comes announcement that a fortnight's run is to be exceeded. With next Monday evening "Madame Sherry" enters its third consecutive week in the O'Farrell-street playhouse, and the advance sale of seats presages a continuance of the capacity-taxing attendance that has been drawn since the merry and tuneful offering was given its first presentation.

Responsibility is divided for this gratifying success. The merit of the comedy itself is famous, and its interpretation by Ralph Herz, Maude Amber, the Alcazar company and the specially-engaged artists is excellent, to say nothing of the effective choral and orchestral auxiliaries. "A two-dollar show for one dollar" is what the public pronounce the performance.

Roscoe Warren Lucy will present a very talented pupil, Miss Aileen Murphy, in a piano recital at the Palace Hotel on Thursday evening, September 18th. Miss Murphy has made a number of successful appearances on both sides of the bay and her improvement has been a matter of record for the last three seasons. The program to be rendered is a heavy one and when one takes into consideration that a fifteen year old girl is to play it, one has to acknowledge that Miss Murphy is far above most students of her age. Mr. Lucy considers that Miss Murphy has one of the best balanced temperaments that he has even met in many years of experience. The program is as follows: Sonata Pathe-tique, Op. 18 (Beethoven), Rigandau Op. 204 (Raff), Maiden's Wish, Chant Polonaise (Chopin-Liszt), Perpetuum Mobile, from Sonata Op. 24 (von Weber), Rigolletto, Concert Paraphrase (Verdi-Liszt), Etude Mignonne Op. 16 (Schutt), Rondo Capriccioso, Op. 14 (Mendelssohn), Guirlandes, Concert Etude Op. 10 No. 1 (Godard), Caprice Espagnole, Op. 87 (Moszkowski).

At the Greek Theatre on Sunday afternoon next, the vested choir of St. Mark's Episcopal Church, Berkeley, Roscoe Warren Lucy, organist and director, and one of Mr. Lucy's pupils, Miss Beatrice Lucretia Sherwood will give a concert. The choir will enter singing a fine setting of "Onward Christian Soldiers" and will render selections by Berthold Tours, Henry Gadsby, and Sir Arthur Sullivan. Miss Sherwood will play three movements from the Sonata Op. 35 by Chopin, Polonaise Op. 9, No. 6, by Paderewski, and Valse Chromatique, Op. 88 by Benj. Godard. Miss Sherwood has become well known on the east side of the bay and will before long play in San Francisco.

Mr. and Mrs. Charles Newman returned from an exceedingly pleasant vacation spent in the Northwest. Mr. Newman is the treasurer of the Cort Theatre and his pleasant smile is one of the assets of the box office. There are several friends in the party and all enjoyed the beautiful scenery of the lake and the ideal weather. The snap shot published herewith shows that Mr. Newman was "embracing" the opportunity of shedding his office cares.

McKEE RANKIN

The Veteran Actor Who is Staging Magda and Mary Magdalene at the Tivoli Opera House

assistant in music at the University of California. Several thousand persons listened with full appreciation to the excerpts. A tiny minuet, and a gavotte equally unpretentious but of unusual charm, which were written for the 1913 Parthenia ("The Awakening of Every-maid"), were among the offerings.

"The Dance of the Moonbeams" from a Bohemian play was full of mystery and charm. "The Vision of the Madonna" was pervaded with a devotional atmosphere, and held a prophetic message, none the less potent because of its brevity.

Lowell Redfield, who has expected to sing, was ill, and his place on the program was filled at short notice by a young barytone, Stephen Wykoff. This singer has a voice of ingratiating quality, very beautiful in certain portions, and capable, I should be rather sure, of attaining distinction for its possessor. Mr. Wykoff sings most tastefully, and with manful emotional power. His selections were two songs by Korbay—"Had a Horse," and another not so well known, and "King Duncan's Daughter," by far the most moving song to Frances Allitsen's credit. He was obliged to sing encores twice, one of them Sidney Homer's "Requiem," and also to repeat "Drink to Me Only."

Alexander Stewart announces two lecture courses for the coming season, to take place at the Horton school, beginning in September. The first course covers the principles of violin teaching, and will consist of practical talks on subjects essential to teachers. The series which commences in January will treat of the history and development of violin playing. All lectures are open to all applicants who are eligible by reason of a previous training, which will enable them to grasp and to apply the principles involved.

C. H. McCurrie of Alameda has lately completed and published a cantata for young singers which will rival his other unquestioned successes of similar scope. The new applicant for public favor, already granted in large degree in the two performances so far given, rejoices in the pleasing title of "In Quest of Truth."

I can scarcely recommend it too strongly to high schools and other organizations of young people for their use at closing exercises and other important occasions. To speak first of the text, which is not usual

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ORPHEUM.

The Orpheum bill for next week will have as its headline attraction the musical comedy oddity, "The Little Parisienne," with Mlle. Valerie Serice and an excellent company. Mlle. Serice is a product of the Parisian music halls and has won success in nearly every city of the civilized world. In "The Little Parisienne" she has a role which enables her to display her ability in acting, singing and dancing. The production, which is handsomely staged and gowned, is under the direction of Jesse L. Lasky. The book is by William Le Baron and Cecil De Mille and the music by Deems Taylor and Robert Bowers.

Hoey and Lee, character parodists and great vaudeville favorites, who satirize in the breeziest possible manner various national conditions and timely events, will be a feature of next week's bill. Hoey and Lee are not only capital comedians but they also sing remarkably well songs that are both humorous and enjoyable. Charles A. Delmore and Ben Light will present a most enjoyable act which they appropriately style "A Whirlwind of Ragtime." These clever young men with their voices and a piano demonstrate the real quality of syncopated melody. Delmore is a pleasing vocalist and Light has few rivals as a ragtime pianist.

Ethel McDonough, the versatile singer of popular songs, will display her great versatility and ability. Miss McDonough has had perhaps a more varied career than any other of the popular singing comedienne of today. She was a drummer girl with the Boston Fadettes and subsequently became famous as the Divine Myrma in a diving act of the Annette Kellerman order. Weiland, the dexterous humorist, assisted by Mlle. Caroletta, will exhibit his marvelous skill as a juggler.

Next week will be the last of Jack Kennedy and Company and Buckley's roller skating bears and monkeys. It will also conclude the engagement of Elsa Ruegger, the world's greatest woman 'cellist, who will be heard in new numbers.

SIX NIGHTS OF DRAMA AT THE TIVOLI.

For six nights, commencing Monday, the Tivoli will be the scene of a series of benefit performances for the benefit of the Happy Home, that most commendable institution for the day care of poor children, located on North Beach. Many ladies prominent in society and the general affairs of San Francisco take an active interest in the Happy Home, and when Mrs. A. W. Scott, Jr., offered to give the net proceeds of eight performances of Sudermann's great drama, "Magda," and Maeterlinck's Biblical play, "Mary Magdalene," for the institution, the proffer was cordially accepted. Mrs. Scott has long been known in San Francisco as one of those favored by fortune with rare genius, entitling her, had she so chosen, to a place among the great artists of the stage. Gifted with a face and figure of beauty and a perfect talent for dress, with an unusual voice—clear, deep and sweet—it is small wonder that her too infrequent public appearances have met with

the greatest enthusiasm and applause. She is possessed of a keen mental grasp and intelligence, together with great personal magnetism by which she conveys every lesson and every thought in the author's message most vividly to her audience. Although a social leader, she has always been chosen to be known as an active worker in behalf of our many local charities. The love of the art and the desire to do some-



Mr. and Mrs. Charles Newman and Mrs. Mackenzie on
Their Vacation at Liberty Lake, Wash.

thing in a large and comprehensive way, to help those in need and distress, have induced her to study and stage these plays, with the support of a carefully selected company under the experienced direction of McKee Rankin, the veteran actor, and productions are promised that will compare favorably with any ever staged. "Magda" will be the bill on the evenings of Monday, Thursday and Saturday, and "Mary Magdalene" will be given the remaining nights and at the Saturday matinee. A special matinee of "Mary Magdalene" will be given on Wednesday, when the prices will range from fifty cents to one dollar.

The Tivoli Opera Company will return Sunday afternoon, September 25th, in an elaborate revival of "Maritana."

TIVOLI COMPANY ON TOUR.

During the week of Mrs. Scott's appearance at the Tivoli, the Tivoli Opera Company will take a jaunt into the interior, presenting "The Chimes of Normandy" in Petaluma Monday night, at Santa Rosa Tuesday, San Jose Wednesday and Sacramento Thursday. The complete organization and same production which recently achieved such a success here will be taken on tour and the regular light opera season will be resumed Sunday afternoon, September 21, when Vincent Wallace's gem, "Maritana," will be revived.

CORT THEATRE.

An interesting enterprise which incorporates all the essential elements of a liberal education, is that which exploits "The Undying Story of Captain Scott," and "Animal Life in the Antarctic," as recorded by Mr. Herbert G. Ponting, F. R. G. S., official photographer and raconteur of the ill-fated Polar Expedition, and which will be the attraction at the Cort Theatre commencing Monday night, September 15, for six days only. The remarkable nature of these pictures and the finesse with which they are shown make them the most imposing ever exhibited. Every scene is graphically illustrated through an intimate lecture by Chas. B. Hanford inspired by the expert who took them. There are soul-stirring dramas of human life, thrilling and laughable comedies of the animal kingdom and exciting adventures, following each other in rapid succession, each vying with the other for supremacy. One scene alone will forever perpetuate the life of this animated record of the greatest scientific Polar Expedition ever organized; it is that which shows the heroic little party in action for the last time, headed for the Pole, just twelve degrees distant.

The Pacific Coast Musical Review is authorized to contradict certain rumors concerning Mr. Gordon's plans for the forthcoming season. Mr. Gordon is not going on a concert tour. He may appear in one or two concerts during the season, but he will not leave the city long enough to interrupt his lessons. He has a very large class of able students in which he is deeply interested and he would not think of leaving his class in order to fill concert engagements.

The Mansfeldt Club held its regular meeting at Hugo Mansfeldt's studio on Cole Street on Wednesday morning, September 3d. The following new officers were elected for the ensuing term: President, Miss Stella Howell, Vice President, Miss Edith Sellers, and Secretary, Miss Alyce Dupas.

Miss Louise Trescher, a prominent pianist and teacher from Tulare, and formerly a pupil of Mrs. Oscar Mansfeldt was in this city last week spending her vacation.

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MUSICAL REVIEW HOLIDAY NUMBER

The next Holiday Number of the Pacific Coast Musical Review, which will be the third Exposition Number, will be published on Saturday, December 20th. It will be artistically illustrated and will contain an exceptionally interesting series of articles. All regular annual advertisers (none other) are entitled to special write-ups, provided the material is furnished us in brief enumeration of facts. Anyone furnishing a halftone can also have a portrait accompanying the article. Copy must be in this office on or before November 30th.

All copy for advertisements should reach this office not later than December 7th. Inasmuch as we desire to publish as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

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VOL. XXIV. No. 25.

SAN FRANCISCO, SATURDAY, SEPTEMBER 20, 1913.

Price 10 Cents

SIGMUND BEEL GOES TO LOS ANGELES.

San Francisco Loses a Musician of Sterling Qualities and Los Angeles Will Never be Sorry for Its Praiseworthy Enterprise.

San Francisco, thanks to an inexplicable indifference in retaining some of the best musicians it ever harbored, has at various times missed opportunities to make use of some of the distinguished people residing in its midst. Even now we have a number of able and truly splendid musicians who are not given that chance which their unquestionable talent entitles them to. At the time Fritz Scheel was in this city there would have been a great chance to retain a symphony leader second to none in the world. Today we would have a permanent orchestra. But Scheel was permitted to leave for Philadelphia and now a Henry Hadley is given the support that was refused a Fritz Scheel. Then came Dr. J. Fred Wolfe, than whom there is no choral leader, and especially Bach conductor, superior in the world. He was permitted to go back to Bethlehem to resume his Bach Festivals and California is now without one of the most famous Bach authorities in the world.

Now comes Sigmund Beel, who, after an absence of several years in England, returns and proves himself a matchless chamber music leader and violinist—a concert master of the highest qualifications, and he, too, is permitted to leave, and Los Angeles, a city that knows and appreciates a genuinely good musician when she sees one, is allowed to take Mr. Beel away from San Francisco, while the society leaders are permitted to give us make-believe symphony concerts. Ye gods and little red fishes! It is enough to make one's hair stand on end for very shame at the insufferable egotism, selfishness and lack of musical intelligence displayed by two or three people, who are permitted to dictate the musical policy of a great metropolitan center. Never mind! Some day the public will wake up, and then there will be a reaction that will be a joy to witness.

And so Mr. Beel goes to Los Angeles to assume the responsible position of concert master of the Los Angeles Symphony Orchestra which has been reorganized under the able direction of Adolf Tandler, who wants to surround himself with first class musicians. If every member of the orchestra is as accomplished a musician as Mr. Beel is, then Los Angeles will have a symphony season of which it may justly be proud.

MARITANA AT THE TIVOLI.

Mrs. A. W. Scott will give her concluding performances for the benefit of the Happy Day Home at the Tivoli Opera House to-day, presenting her beautiful interpretation of Maeterlinck's "Mary Magdalene" at the Matinee and appearing as "Magda," Sudermann's emotional creation, in the evening. To-morrow (Sunday) night the Tivoli Opera Company will return home after a brief trip to interior cities, presenting Vincent Wallace's beautiful romantic opera, "Maritana," for eight nights only. "Maritana," which is founded upon the well-known play of "Don Caesar de Bazan," was first produced at the Drury Lane, London, in 1845, making an immediate impression, and since then it has ranked high among the standard operas. At the old Tivoli, in the days before the fire, it was always welcome, and the freshness, brightness and gracefulness of the music, combined with the unusual interest and delicate humor of the story, invariably commended it to popular admiration. "Don Caesar de Bazan" is a drama which is well adapted to bright, cheerful, melodious music, and the opportunity has been well improved, for "Maritana" is one of the sprightliest and brightest of all the English operas and contains several ballads which for beauty and expressiveness may well challenge any that Balfe wrote, many of them, including "Let Me Like a Soldier Fall," "In Happy Moments Day by Day" and "Scenes that are Brightest," being popular classics. The members of the Tivoli company will lend themselves admirably to the cast, John R. Phillips being Don Caesar de Bazan, Charles E. Calagher the King of Spain, Henry Santrey Don Jose the prime minister, and Robert G. Pitkin the Marquis de Montefiori. Rena Vivienne will be the gypsy, Maritana, Sarah Edwards will be the Marchioness de Montefiori and Myrtle Dingwall will have a splendid part as Lazarillo, the beggar boy and protegee of Don Caesar. The chorus will be much in evidence and the production, of course, under the experienced eye of Charles H. Jones, will be up to the high Tivoli standard.

Audran's ever-welcome comic opera, "The Mascot," will follow "Maritana" at the Tivoli Opera House.

Schumann-Heink is announced for two recitals at the Cort, the dates being Sunday afternoons, November 9 and 16. She will give one concert in Oakland at Ye Liberty Playhouse.

MACKENZIE GORDON'S TRIUMPHS AT BOHEMIAN GROVE.

His Impersonation of The Jester Created a Veritable Sensation During the Presentation of "The Fall of Ug."

Among the many brilliant features that characterized the current Bohemian Grove Play "The Fall of Ug," by Rufus Steele and Herman Perlet, given during the last Midsummer Jinks of the Bohemian Club near Guerneville, was the sensational impersonation of the Jester by Mackenzie Gordon. Every one of those who attended are enthusiastic about Mr. Gordon's matchless art. They not only comment on the exquisite beauty of his voice, but on the unquestionable realism of his histrionic art, and a well known Eastern critic who was in attendance expressed himself surprised to see Mr. Gordon devote his time to teaching when he could make quite a success on the dramatic or operatic stage. The San Francisco daily papers in reporting the Grove Play did not forget



MACKENZIE GORDON
The Distinguished Tenor Who Created a Sensation During the 1913 Grove Play of the Bohemian Club in the Role of the Jester

to include Mr. Gordon in their review, and we take pleasure in quoting some of these reports:

Walter Anthony, in the San Francisco Call, August 11.—Mackenzie Gordon was the Jester, for whose special opportunity Perlet and Steele conspired in a song, "When the Sweets of the World Have Been Captured." Gordon's interpretation of this number nearly broke up the "high jinks," for the audience wasn't willing to let the song pass without its earned—but denied encore.

The Bulletin, August 11.—As to the play itself, most of those who saw and heard it will probably remember longest a drinking song sung by Mackenzie Gordon, beginning, "When the sweets of the world have been captured, When the joys are plucked ripe from the tree—"

The Post, August 11.—One of the difficult roles was that of the Jester, assumed by Mackenzie Gordon, and his splendid voice was exactly suited to one of the principal musical numbers, "The Jester's Song," with which he thrilled the audience.

San Francisco Chronicle, August 11, by William J. Jacobs.—Mackenzie Gordon, the Jester of the play, was never out of the character and gave his one song so delightfully that the audience, previously cautioned not to applaud, could not restrain itself.

WILL L. GREENBAUM'S ANNOUNCEMENTS.

Emilio De Gogorza, the eminent Spanish baritone who will be the opening attraction of the Greenbaum season, arrived in this city last Saturday accompanied by his wife (Mme. Emma Eames) and is the guest of Dr. Harry Tevis at his beautiful country place in the Santa Cruz mountains. With De Gogorza is the French pianist, M. Henri Gilles, and the two artists are now busy preparing a series of three programs which will contain a number of novelties and the baritone promises some Spanish songs never before heard in this city. As a recital artist De Gogorza stands in the very front rank. The concerts will be given at Scottish Rite Auditorium, the first being scheduled for Sunday afternoon, October 12. Greenbaum is already receiving orders from all parts of the State.

Mme. Frances Alda, the brilliant dramatic soprano, who was one of the sensations of last season at the Metropolitan and whose interpretation of the role of "Roxana" in "Cyrano de Bergerac" attracted the most favorable attention with the result that the singer has been engaged as a guest star with the Boston and Chicago companies this year, will make her first appearance in the West in this city on Sunday afternoon, October 26. Mme. Alda, who in private life is the wife of Catti-Casazza, the general manager of the Metropolitan, is a native of New Zealand and comes from a family that has been associated with music in the Antipodes for the past half-century. Gutia Casini, the Russian violoncello virtuoso who divided the honors with Mme. Sembrich last season, and Frank La Forge, the eminent composer-pianist, will be the assisting artists at the Alda concert.

Lawrence Strauss, the tenor, will return after an absence of two years, during which time he has done considerable work with Jean De Reszke in Paris. Mrs. Strauss will be remembered as Miss Sallie Ehrman, a most gifted violinist who was a member of Greenbaum's Lyric Quartet for two seasons.

When Godowsky visited this city some months ago he was quite fond of relating his first experience as a concert artist. His debut in London was made at a Sonata Concert, the violinist being Harold Bauer, who at the age of fifteen gave promise of being one of the world's very greatest violin virtuosos. Some months after his concert with Godowsky he made a similar appearance with Paderewski as the pianist, and it was the Polish master who discovered Bauer's pianistic talents and strongly advised him to adopt the career of which he has made such a stupendous success. Today Harold Bauer ranks among the most important of living musicians and his reputation as a tone-colorist has given him a unique position among his contemporaries. In certain respects he is admitted to be the veritable master. Bauer will be the first of the famous piano virtuosos to visit us this season.

Mons. Cecchetti, technical director and premier dancer of the Moscow division of the Imperial Russian Ballet, will be among the members of the Pavlova company in America this season. This will be his first appearance outside of four of the European countries. Novikoff, with whom it was reported the star had a misunderstanding in London, will be the star male dancer. Among the productions promised will be Lamartine's "Les Preludes" with the musical setting by Liszt. There will be a complete Russian symphony orchestra accompanying the ballet company on its American tour. Pavlova is said to be more fascinating than ever and has developed a line of comedy dancing in addition to her phenomenal work in the romantic and dramatic schools.

The Pacific Coast Musical Review is in receipt of a very interesting letter from E. La Hale which contains some late news concerning Adela Verne, the distinguished pianist. Miss Verne will have a very busy season from September until March. Until that time she will remain in England and afterwards go to the Argentine Republic. The letter contained the prospectus of the regular London symphony concerts under the direction of Sir Henry J. Wood, and we find Miss Adela Verne on the program of January 17th. She will play Concerto No. 1 in B flat minor by Tschalkowsky. Sir Henry Wood will conduct. Miss Verne will also play at the Albert Hall and Queen's Hall Sunday concerts, two recitals of her own in Steinway Hall in November and recitals at Windsor, Bournemouth (twice), Chislehurst, Shrewsbury, Cardiff, Southampton, Jersey (two), and other cities in the Provinces. Mr. La Hale expects the Thursday Twelve O'Clocks which were started by Miss Mathilde Verne in 1912, and which were under his management last year, to be resumed again. They consist of a series of twelve concerts given on Thursdays at noon which are becoming very popular.

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SHORT ITEMS OF INTEREST.

G. Jollain is preparing a program for a pupil recital to be given some time in October in which only the more advanced students will participate. The compositions selected for interpretation at this recital will be chosen from the most famous composers. Further particulars concerning the compositions represented and the names of the pupils will be announced later.

After an absence of two months in San Jose Miss Ida Hjerleid-Shelley returned to Stockton to resume her large class of piano students. The Stockton Record comments as follows: Miss Ida Hjerleid-Shelley is home again after a good summer in San Jose. She wears at her belt a trophy of her tennis victory in the Naglee Park Tennis Club's tournament, which took place on their courts August 31st and September 1st. It is a silver medal watch fob, on one side of which is the name of the club and an engraved tennis racquet, and on the other side is inscribed "Won by Ida H. Shelley, Ladies' Singles, August 31, 13, 6-2, 6-4." The San Jose paper comments on the game, saying: "Miss Shelley won the ladies' singles, defeating Mrs. Dr. Maynard, in one of the feature matches of the day. Miss Shelley was in splendid form and she promises to become one of the best women players in this section of the state."

Miss Betty Gerke, a lyric soprano and a pupil of Mrs. B. von Turner, appeared with much success at the Empress Theatre last week. She possesses a flexible and clear voice and sings with considerable taste and intelligence. She has been well trained and is doing excellently in a professional way.

Mrs. B. von Turner, a well known concert soloist, left for Portland, Seattle and Bellingham last week to appear in a few recitals and incidentally to visit some friends. She will be absent from San Francisco about a month and prior to her departure she scored an artistic triumph while singing for the Woman's Political League at Scottish Rite Auditorium on Wednesday afternoon and Thursday evening, September 3rd and 4th. Her selection was the famous aria from Madame Butterfly.

Miss Emily Wilson, the possessor of a very delightful soprano voice and a young singer who has had experience in Eastern light opera companies, has entered the fold of the Tivoli Opera House chorus. She has been studying with Miss Helen Colburn Heath of late, and thus being fortunate enough to add a thorough vocal training to her already satisfactory stage experience and charming personality, Miss Wilson should have a very enviable future in light opera.

Mr. and Mrs. Warren D. Allen will give a short program before the California Methodist Conference in Pacific Grove this Saturday evening, September 20th, and on October 11th they will give the first program of the season for the Santa Cruz Saturday Club at the Hotel Casa del Rey.

The Douillet Conservatory of Music informs the Musical Review that it will give the opening recital of its session at its new quarters on Jackson Street, near Van Ness Avenue, on Friday evening, September 26th. A very interesting program by some of the advanced pupils of Professor and Mrs. Pierre Douillet will be rendered.

Miss Elizabeth Simpson, the exceedingly successful pianist and teacher, announces the fall opening of her studios at 376 Sutter Street, San Francisco, Maple Hall, Oakland, and 2327 Cedar Street, Berkeley. The courses of instruction include the Swayne-Leschetzky System for piano, Keyboard Harmony and supervised instruction by advanced pupil teacher for beginners. All private pupils of Miss Simpson are admitted free of charge to classes in Appreciation of Music (children's course) and History of Music. Office hours for consultation are: San Francisco, Tuesday, 10 to 11:30 a. m.; Oakland, Monday, 2 to 4 p. m.; Berkeley, Tuesday, 2 to 4 p. m.

The San Francisco Musical Club gave its first concert of the season on Thursday, September 18, in the St. Francis ballroom. An interesting programme was presented by members of the club, including Mrs. Charles S. Ayres, Miss Lucy Van de Mark, Miss Cecil Rauhut, Miss Kathryn O'Hearn and Miss Ingoberg Peterson. The officers of the club for the ensuing year are: Mrs. John W. Hoyt, president; Mrs. Frank J. Cooper, recording secretary; Mrs. Ernest Johansen, corresponding secretary; Mrs. Randolph V. Whiting, business secretary, and Miss Irene Ferguson, treasurer.

Surely this seems to be the year for musical conservatories and music schools. Here we are again in receipt of another prospectus of a new music school recently opened in Oakland. It is known as the Western School of Expression and its curriculum includes Interpretative Reading, Voice Building and Physical Training. The faculty consists of Basha England Thompson, B. A., literature and rhetoric, lectures on drama; Gertrude Evans, Interpretative and Esthetic Dancing; Mlle. Jeanne Clave, French language and literature; Olive Reed Cushman, vocal culture, and Beatrice Clifford, piano and harmony. If the balance of the faculty is as efficient as the last two members, whom we know very well, the school ought to add greatly to the musical atmosphere of the Bay Cities.

Madame Rose Relda Cailleau, formerly of the Opera Comique in Paris, will give two morning popular concerts at the St. Francis Hotel on Tuesday mornings, September 30th and October 7th, at 10:45 o'clock. Her programs will comprise songs and operatic selections by French, German, Italian and American composers. Among her patronesses are Mesdames Brandenstein, Cameron, Dean, Crooks, De Young, Brown, Ehrman, Esberg, Fries, Gerstle, Greig, Harris, Lawrence, Hecht, Hunt, Kellogg, Lansing, Lees, Levison, Lilienthal, Greenbaum, Lund, Osborne, Peixotto, Roos, Rothschild, Sahlern, M. C. Sloss, Louis Sloss, Tobin, Whitney, Wilson, Sherman and Welch. The programs will be announced later.

The Press Club of San Francisco held its annual election at the club rooms on Thursday, September 11th. President W. W. Naughton, who has held that office for several years, was unanimously re-elected. The following were the other officers elected: Thomas Bellow, secretary; Clyde C. Westover, treasurer; Thomas F. Boyle, L. L. Stelman, Peter B. Kyne, W. Russell Cole, Neill Wilson and C. E. Persons, directors. A reception



SIGMUND BEEL.
The Exceptionally Finely Equipped Musician Who Has
Been Engaged as Concert Master of the
Los Angeles Symphony Orchestra

was held by the club for inspection of the new quarters, corner Sutter and Powell streets, last Friday and Saturday afternoons.

Mrs. Richard Rees, the well known California concert soprano, recently sang for the Camera Club at Native Sons Hall, and also for the Tokolon Club. On the last named occasion the program was entirely devoted to compositions by California composers and among the numbers sung by Mrs. Rees there was especially successful a composition by Miss Gertrude Max entitled "Dearest," which composition aroused enthusiasm by reason of its melodious theme and romantic setting. There was also an effective Lullaby by Miss Gertrude Ross and a charming little song entitled "My Little Dutch Garden," by W. Loomis.

The members of the Krüger Club assembled at their rooms in the Kohler & Chase Building on Monday evening, September 8th. The session was of importance to students as at this meeting Mr. Krüger gave a lecture on Tone Production. Illustrations of this art in pianistry were given by the speaker, who is a master in all the subtle branches of piano study. His selections on the piano were from Norwegian and Polish composers. Miss Eva Meheyen, an advanced student of Georg Krüger, will be the soloist at the Knights of Columbus concert, September 26.

Among the newly organized musical ensemble institutions which will appear during the season 1913-14 will be the Savannah Quartet. The personnel of this chamber music organization consists of Samuel Savannah, first violin; Mrs. Samuel Savannah, second violin; C. A. Gwynn, viola, and Herbert Riley, cello. Concerts will be given in San Francisco, Oakland and Palo Alto. Every one of the four musicians constituting this quartet is qualified to interpret the classics, and the concerts should be among the season's most delightful and enjoyable events.

The Pacific Coast Musical Review is in receipt of a letter from Charles Mallory Dutton, the well known pianist of Berkeley, in which he states that he will sail on Kaiser Wilhelm der Grosse from Bremen on September 30th and expects to spend two weeks in New York before starting for the Pacific Coast. Mr. Dutton further says that he spoke to Albert Elkus, who is now in Berlin, about sending the Musical Review occasional letters and Mr. Elkus expressed himself willing to act as successor to Mr. Dutton in this direction. The readers of this paper will be no doubt very glad to hear from Mr. Elkus as he is a brilliant young musician and formerly represented this paper in Sacramento.

VON STEIN ACADEMY PROSPECTUS.

The Von Stein Academy of Music has again published its annual prospectus, and a careful perusal of the same shows the thorough mode of disciplinary supervision which exists at that ideal educational institution, and the natural growth which such efficiency of pedagogical direction must surely obtain is evidenced from the pages of this prospectus of 1913-14. We can hardly add much to that which we have already said about the Von Stein Academy, namely, that it is the only musical educational institution known to us in Southern California which is conducted upon a basis comparable to European conservatories. If there are other institutions on a par with the Von Stein Academy we have not been able to attend their recitals as we have those of the Von Stein Academy. Every student was sure of his or her part. Every interpretation could be measured by artistic standard. Every teacher seemed to have the ability to impart knowledge with immediate success. The new prospectus, which is handsomely illustrated and skillfully put together, and printed, by the way, by the Von Stein Academy print shop, is ample evidence that Mr. Von Stein's policy of thoroughness in educational methods is bearing splendid fruit and that his conservatory is enjoying that prosperity and enviable reputation which it so richly deserves.

ORPHEUM.

Of the eight acts to be presented next week at the Orpheum six will be entirely new. That clever and versatile comedian, William Burress, with the assistance of a company of thirty, will present "The New Song Birds," a clever musical satire on the latest phase of the Grand Opera craze for which George V. Hobart wrote the libretto and Victor Herbert provided the musical setting. "The New Song Birds" deals with the rivalry of "Hammershine" and "Gagagagagazi" and their pride and confidence in their respective singers, which they bring forward to justify their opinions. The authors have for the present tour of the Orpheum Circuit brought "The New Song Birds" up to date, the characters being famous singers and impresarios now in the public eye. Mr. Burress appears as Oscar "Hammershine," and in appearance, gesture, intonation and mannerism is a perfect replica of the illustrious Oscar, who gave the Metropolitan Opera House, New York, the only formidable opposition it has ever known.

J. C. Nugent, the clever actor-author who has won popularity through "The Veteran," "The Rounder," "The Husband," and many other comedies, will appear in his newest vehicle, "The Regular," which throws a unique sidelight on New York life and is said to be superior to any of his previous efforts. The New York Sun says: "In 'The Regular,' that elusive figure of metropolitan life, the typical clubman, is incarnate in the subtle and delightful work of J. C. Nugent, an originator of much of high class vaudeville's best material." Mullen and Googan will furnish a lot of laughter and much good entertainment with their skit, "Odd Nonsense." Both young men have pleasant personalities and their character songs, eccentric comedy and dancing are always popular.

"The Joy Germ," Carl McCullough, will present "New Footlight Impressions." He is a great favorite both in musical comedy and vaudeville, his last venture in the former being in the leading juvenile role with McIntyre and Heath in "In Hayti." Lane and McDonnell, "Lunatic Tumbler," whose work is interesting because of its originality, versatility and smoothness, will indulge in acrobatic and contortion feats. Carl Rosini, assisted by Mlle. Margaret, will, before the eyes and under the very noses of the audience, perform numerous marvelous feats. He catches hoops over his arms with his thumbs tied together and cleverly controls the hands of a glass clock dial. Next week will be the last of Delmore and Light and Valeria Serice in "The Little Parisienne."

THE MUSICAL COURIER'S SAN FRANCISCO OFFICE.

As already announced in these columns, the Editor of the Pacific Coast Musical Review is now in charge of the San Francisco headquarters of the Musical Courier of New York. This office includes the territory in the Northern part of California. The Musical Courier is generally known to be the greatest musical journal published in the world, and an adequate representation in its columns means a great deal for the musicians of the Pacific Coast. The Musical Courier headquarters are at Rooms 1009-1010 Kohler & Chase Building, 26 O'Farrell St., near Market, San Francisco—the same as the executive offices of the Pacific Coast Musical Review. Advertisements and subscriptions for the Musical Courier will be accepted at these offices. News items concerning the activity of teachers and artists in this territory will be gladly received and attended to. Address all communications concerning the Musical Courier to the above office.

ALFRED METZGER,
San Francisco Representative The Musical Courier.

PASMORE CONSERVATORY FACULTY CONCERT.

By ALFRED METZGER

The San Francisco musical season, in so far as it regards the events of resident artists, was opened last Sunday afternoon by the members of the faculty of the Pasmore Conservatory of Music at Native Sons' Hall. A very large audience was in attendance to reveal its interest in the participating artists and the entire atmosphere represented a very sincere and conscientious phase of executive musical art. The program was begun by Miss Dorothy Pasmore, cello, and Mrs. Blanche Ashley, piano, who played the sonata for cello and piano in C minor Op. 18, by Rubinstein. Both artists thoroughly grasped the spirit of the composition and both in their fine ensemble balance and their unanimity of phrasing there was displayed a proficiency quite in conformity with the requirements of the standard of classic interpretation. Miss Mary Pasmore gave a delightful reading of the adagio and finale of the Bruch concerto in G minor Op. 26, for violin. She was especially happy in emphasizing the thrilling rhythmic character of the work and especially the splendid cantabile effect. Indeed it was an excellent musicianly interpretation and revealed a skill of both a technical and artistic nature that is worthy of an artist of a much greater experience and further advanced in years than Miss Pasmore is.

Miss Suzanne Pasmore, in her interpretations of Chopin's Prelude Op. 28 No. 17, and Scharwenka's Waltz from Ball Reminiscences Op. 1, were redolent with the spirit of poetic grace and undulating rhythmic swing, especially in the waltz. Both works were rendered with unquestionable daintiness of touch and rippling technical fluency. H. B. Pasmore sang four Brahms songs, namely, Mainacht, Mein Mädel hat einen Rosenmund, Ständchen and Von ewiger Liebe. From the standpoint of natural bearing and deportment, dignified declamatory style and adequate reading of musical periods Mr. Pasmore's conception of these songs was well worthy of emulation. Unless this kind of vocal literature is treated exactly as Mr. Pasmore treated it, that is to say, with unquestionable seriousness of purpose, it would be wiser to leave it alone. George Stewart McManus gave a truly masterly reading of Chopin's Fantasia in F minor Op. 49. He seems to have grasped that singular romantic style which is such a requisite of the genuine Chopinesque fragrance. This gratifying understanding of Chopin's works is principally manifested by adequate accentuation of certain musical periods and by graceful tonal effects enhanced by intelligent pedalling. If you add to this a velvety tone effect and correctly employed crescendos and diminuendos you have a fairly good idea as to the excellence of Mr. McManus' recital.

Miss Dorothy Pasmore gave evidence of decidedly pronounced temperamental qualities and a spirit of vivacity in an exceedingly effective rendition of Popper's Polonaise de Concert. The program was closed exquisitely with a truly skillful rendition of the third and fourth movements of Schumann's Trio in D minor Op. 63, interpreted by the Misses Mary, Suzanne and Dorothy Pasmore. Among all the gems of chamber music literature the works of Schumann are perhaps the most difficult to interpret correctly. Even among ensemble organizations of years of experience the Schumann works are found to contain innumerable obstacles toward an adequate and triumphant interpretation. The Misses Pasmore therefore are entitled to more than ordinary credit for the decidedly intellectually pronounced reading of this Schumann work. From every angle of the art of chamber music interpretation these young musicians acquitted themselves honorably. Blending of tone, spontaneity of attack, unanimity of phrasing and artistic comprehension were noticeable at every turn. Besides, there was apparent an adequate understanding of the depth of the Schumann work which revealed a natural instinct for that which is most beautiful in music. Anyone who could not thoroughly enjoy this rendition of Schumann's Trio is surely devoid of the finer sensibilities that combine to make a genuine adherent of the art of music. The entire program was well arranged and every one of the artists contributed his or her share toward a worthy exposition of works of the highest standard.

THE LEONCAVALLO SEASON.

Every true music lover, and, in fact, every good citizen, should rejoice at the announcement already given of the establishment of a local organization in this city under the auspicious name of "Western Metropolitan Opera Company" which will give a most attractive opera season at the Tivoli Theatre, commencing Monday, October 13th. According to the plans of the promoters, W. H. Leahy, manager of the Tivoli Opera House, and E. Patrizi and E. d'Avigneau, directors of the new opera company, for the first time in the history of San Francisco the whole chorus and orchestra will be entirely composed of local talent and only the leading artists will be brought from Europe, selected among the most famous, some of them having been taken from the Covent Garden of London, La Scala of Milan, Boston Opera House of Boston and the Metropolitan Opera House of New York, such as Lucia Crestani, an idol of the Italian opera-goers; Maria Moscisca, a charming soprano from the Imperial Theatre of Warsaw, and Carmen Melis, the great favorite of New York, Boston and London, a magnetic and fascinating singer and whom many say outrivals Lina Cavalieri as being the most beautiful woman on the lyric stage.

Among the tenors will be U. Chiodo, one of the world's greatest impersonators of the Verdi's "Othello." He possesses a beautiful and strong voice and has been especially engaged for the heavy roles. Another of Italy's most magnetic tenors, Pietro Schiavazzi, has been engaged also. He was a great favorite at Covent Garden last year where he made a great hit in Carmen and Conchita in which he sang with Tarquinia Tarquini. Luca Botti is a very young lyric tenor who, by his exceptionally beautiful voice and fine method of singing, came suddenly to the front about two years

ago. The baritones will include Carlo Montesanto, gifted with a powerful and mellow voice which is said to be one of the most beautiful baritone voices on the lyric stage. He will come directly from the Grand Opera House of Buenos Ayres where he was one of the heroes of the season. Giovanni Grandini is another excellent baritone from the San Carlo of Naples and the Royal Theatre of Madrid. George Mascari is already well known in San Francisco for he has already appeared here with Tetrassini when he made a great hit.

But the most interesting acquisition which has surprised our music-lovers is the engagement of Ruggiero Leoncavallo, the world-famous composer of Pagliacci, one of the most popular of the modern operas. Leoncavallo was for the last two seasons in London where he made a great hit directing his operas, among them being his latest, "I Zingari," the greatest operatic success of recent years and of which San Francisco will enjoy the privilege of witnessing the first performance ever given in America. Besides this opera, he will also direct the Verdi operas and the two of his other operas, Zaza, taken from the famous French drama, and Pagliacci. Leoncavallo will have as his coadjutor one of Italy's best conductors, Oscar Anselmi.

The repertoire has been chosen with great care and is such a varied one that it cannot but please the musi-



UMBERTO CHIODO

Dramatic Tenor of the Impending Grand Opera Season at the Tivoli Opera House

cal taste of all. It will include operas of the Italian, French and German schools, from the old and modern composers. In celebration of the Verdi centennial, quite a few operas of this famous musician will be given, such as I Lombardi (The Crusaders), the opera which first made him famous; Ernani, Ballo in Maschera, La Traviata, Rigoletto, Il Trovatore, Aida and Othello. Among the most popular operas of other composers will be Carmen, La Boheme, Madame Butterfly, La Tosca, Mignon, Cavalleria Rusticana and Thais. Of course the presence of Leoncavallo will revive the interest in America under the direction of its own composer, and will also increase the interest in his two other operas to be given, Zaza and I Zingari. The Wagner Centennial will be celebrated with a splendid revival of Lohengrin and Tannhauser and with special performances in which selections of the most popular Wagnerian compositions will be given.

The season will last six weeks, commencing Monday, October 13th, during which period fifty-four performances will be given: forty-two evening performances and twelve matinees. The prices will be very reasonable, considering the efficiency of the company, and will range from 50c to \$2.00, and higher prices will be charged only for the boxes, for which season subscriptions are now open. Quite a number of our society people have already subscribed for boxes and all indications are that all the boxes will be taken in a few days.

THE GERALDINE FARRAR CONCERT.

The most fascinating figure in music today is Geraldine Farrar of the Metropolitan Opera House, New York, and the Royal Opera of Berlin, who will appear in concert at the Cort Theatre, Sunday afternoon, October 5, under the local direction of Frank W. Healy. Just entering her thirties, she has reached the topmost place among dramatic singers of our time, and her ambition to hold a similar position among concert singers seems speedily to be realized. So far she has had small opportunity for concert work especially in America. A short tour four years ago and a similar one two years ago, under the management of C. A. Ellis, of Boston, comprise practically all of her work of this kind in America. This year Mr. Ellis has arranged for her another tour of fifteen concerts to be made in October before the opening of the season at the Metropolitan Opera House.

She will give concerts in San Francisco, Oakland and Los Angeles on the Pacific Coast; Denver, Kansas City, Chicago and Pittsburg, New York and Boston, ending her season of concerts with three appearances with the Boston Symphony Orchestra in Boston, Philadelphia and Baltimore. In her concerts she will have the assistance of Alwin Schroeder, the eminent 'cellist, for so many years identified with the Boston Symphony Orchestra and the Kneisel Quartet. Mr. Schroeder has given up the routine work of orchestra and chamber music to devote himself entirely to solo work in concert. He is unquestionably one of the two or three greatest 'cellists of our age. The accompanist who goes with Miss Farrar will be Mr. Arthur Rosenstein, who has been one of the assistant conductors of the Chicago Opera Company and is one of the best accompanists now in public.

The seat sale will open at Sherman, Clay & Company's, Monday, September 29. Mail orders accompanied by check, made payable to Frank W. Healy, care of Sherman, Clay & Co., will be filled in order of receipt and prior to public sale. The price of tickets will be from \$1.00 to \$2.50. Following is the excellent program which Miss Farrar will give: Solo for Violoncello—Variations Symphoniques (L. Böhm), Mr. Schroeder; Songs—Wonnevoller Mai (Glück), Mit einem gemalten Bande (Beethoven), Oh! Had I Jubal's Lyre (Haendel), Alleluja (Mozart), Miss Farrar; Soli for Violoncello—Le Cygne (Saint-Saens), Hymnus (Iver Holter), L'Abeille (Fr. Schubert), Mr. Schroeder; Songs—Non t'accostar all'Urna, Heidenröslein (Schubert), Ach! wenn ich doch ein Imchen wär, Der Schmetterling (Franz), Der Edelkalk (Loewe), Sylvelin (Sinding), Zueignung (R. Strauss), Miss Farrar; Aria from "Madame Butterfly"—"Un bel di vedremo" (Puccini), (By request), Miss Farrar; Soli for Violoncello—"Waldesruhe" (Adagio) (Dvorak), "Vito," Spanish Dance (Popper), Mr. Schroeder; Songs—Paix du Soir (Gretschaninow), Le Train des Amours (Grieg), Ouvre tes yeux bleus (Massenet), I'm not like other lassies (Hugo Wolff), Believe me, if all those endearing charms (Stevenson), The Bluebell (MacDowell), Miss Farrar, Mr. Rosenstein, Accompanist.

ARRILLAGA MUSICAL COLLEGE PROSPECTUS.

The Arrillaga Musical College has just issued a very handsomely designed and artistically compiled prospectus for the season 1913-14. There is considerable valuable information in this excellently compiled booklet which we shall in part re-print here. The faculty consists of S. Arrillaga, president; Vincent de Arrillaga, secretary and treasurer; Fernando Michelene, vice-president, and Mrs. S. E. Toepeleman, registrar, and the following board of directors: S. Arrillaga, F. Michelene, A. Artigas, J. E. Kinsinger, Paul Steindorff, W. Villalpando, Max Sichel and V. De Arrillaga. The prospectus contains an interesting biographical sketch of each of these members of the faculty, and the following information also contained in the catalog will prove of interest to the reader and will perfectly explain the aims and purposes of this splendid organization:

We take pleasure in submitting our annual catalogue for the year 1913-1914. Despite the fact that we have been in existence but three years, we are able to point with pride to our equipment, both as to faculty, instruments, and building. The faculty has been very considerably strengthened during this year, and we may now safely lay claim to having in the various departments the most distinguished performers on their respective instruments. This assures the pupil an opportunity of hearing the master works for the various instruments as well as mere pedagogical instruction. The response of the public last year was very gratifying, the roster of pupils having more than doubled, and we have every reason to look forward to continuance of this growth.

The aim of the Arrillaga Musical College is to give, through the efforts of a competent body of instructors, to ambitious students, amateur and professional, desirous of receiving a thorough musical education at moderate expense, opportunities that at present are only available to those who can afford to go East or to Europe. Conservatory work, through the variety of instruction offered, through the constant musical association, the natural and healthful emulation inherent in school life, tends to a broader outlook and more complete assimilation of ideas, and imparts confidence and self-reliance. The faculty of the College have all distinguished themselves by their earnest and sincere efforts to advance true musical culture, and, aided by the truly splendid equipment of the Conservatory building, which includes a Recital Hall and a modern two manual pipe organ, the results should be in every way favorably comparable with any Conservatory in America.

Will L. Greenbaum has returned from his vacation and is now busy preparing for the liveliest musical season San Francisco has yet witnessed. On another page of this paper will be found some of Mr. Greenbaum's announcements. He was away two or three months and spent most of his time in the high Sierras and especially at Lake Tahoe. He comes refreshed from his last season's strenuous work.

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OPENING CONCERT OF CONSERVATORY OF MUSIC

By Clarence Army, in the San Jose Mercury, Sept. 9, 1913.

The opening concert of the fall semester of the conservatory of music of the College of the Pacific took place last evening in the college auditorium. A very large audience was present to greet and listen to the new dean of the conservatory, Warren D. Allen, a musician of pronounced artistic ability. Mrs. Esther Houk Allen, contralto; Alexander Saslavsky, violinist, concert-master New York Symphony Orchestra, and Herbert Riley, cellist. The concert began on time, there were no long waits, and the program was over at a most seasonable hour. A delighted audience of music students and music-lovers enthusiastically applauded all the numbers, and several encores were graciously given. Mrs. Allen, modishly gowned in white, gave four selections, "Faithful Johnnie" (Beethoven), with trio accompaniment; "Come and Trip It" (Händel); "E'er Since Thine Eyes Returned My Glances" (Strauss), and "Meine Liebe ist grün" (Brahms). Mrs. Allen is the possessor of a light, flexible and mellow contralto voice, showing fine cultivation and excellent artistic insight. The lady is a great acquisition to our teaching force and as a soloist is sure to be in great demand.

Alexander Saslavsky drew a fine tone from the violin, and in his solo, "Concerto" (Vieuxtemps), displayed fine ability of uncommon order. For encore Kreisler's "Caprice Viennois" was most artistically given. Herbert Riley charmed all listeners with three beautiful cello solos, an "Andante" (Haydn), "Gavotte" (Schlemmiller), and "Scherzo" (Van Goens). The first selection was a simple melody of soulful phrasing, the others being gay numbers with ear-tickling strains of jocular humor. An encore, "Spinning Song" (Popper), went a step farther in sprightly mirth, and made the hit of the evening. Dean Allen played three piano solos, "Minuet," from the Sonata opus 10, number 3 (Beethoven); "Largo," from the Sonata in B minor (Chopin), and the well-known but ever-welcome "Hark, Hark, the Lark" (Schubert-Liszt). The delivery of these selections was delightfully clear-cut and beautifully phrased, a lesson in exquisite expression of exquisite impression. For encore a brief "Waltz" (Brahms) was most felicitously rendered. It means much to our local musical world to have with us this cultured musician, and his many friends are wishing for him the best of all good adventure.

Two trios, "Allegro Moderato," from opus 97 (Beethoven), and opus 49 in D minor (Mendelssohn) were brilliantly played on violin, cello and piano, the first selection being highly colored, and the second more seriously sedate. We hear too little chamber music in these latter days. Last evening the instruments blended beautifully and the numbers gave great pleasure. Dean Allen, at the conclusion of the program, made an announcement of a series of organ recitals to be given in the near future, concerts which will be sure to attract great attention in the widely-expanding and rapidly-developing musical world of Santa Clara county.

ALCAZAR THEATRE.

Ralph Herz will be at his funniest in "Miss Nobody from Starland," the merry and melodious offering which is to succeed "Madame Sherry" at the Alcazar, starting next Monday night. He originated the leading part, that of Preston Halliday, an eccentric youth whose blunders and mishaps are responsible for most of the fun and music with which the comedy is fairly glutted, and assisting him will be the cream of the Alcazar's regular corps, including State Director Fred J. Butler, and several specially-engaged artists, to say nothing of a big beauty chorus and an augmented orchestra. Brimful of novelties is "Miss Nobody from Starland." Indeed the authors, Hough and Adams, evidently aimed to avoid as far as possible the stereotyped mode of musical comedy construction, and the result is a group of unconventional characters placed in unique situations and speaking and singing lines that reek of brightness.

Sir Henry Heyman has returned from his vacation of two months and has resumed his violin classes. He divided his vacation between the Bohemian Grove and Lake Tahoe. In the latter place he was frequently asked to contribute some of his excellent violin solos and obligatos and he occasionally made himself very popular by generously contributing his services on special occasions. Among these was a service at the Presbyterian Chapel and at a reception and dance for the employees. Thanks to his liberality Sir Henry Heyman was quite a welcome guest and his many likable personal qualities made him a host of friends.

CHARLES MALLORY

DUTTON

PIANIST

Announces His
Return from Europe
In October to
Berkeley

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SHORT ITEMS OF INTEREST.

Vincent de Arrillaga has recently accepted the position of organist at St. Mary's Church on California Street. He is presiding at the organ and at the same time directing a boys' choir which he is training in acquiring a knowledge of Gregorian chants. He is delighted with his new duties and quite successful in his responsible task.

Achille Artigues has resigned his position as organist of the Holy Redeemer Church and has accepted an offer to officiate as organist of St. Mary's Cathedral at Van Ness Avenue and O'Farrell Street. Mr. Artigues is an excellent musician and experienced organist and no doubt under his regime there will be a decided improvement at that important temple of worship.

Mrs. Waldeck-Biers, the well known vocal teacher, has recently opened a studio in the Kohler & Chase Building, the same being located in Room 904. Mrs. Biers' San Francisco class has increased so rapidly of late that she found this studio necessary. She is preparing a pupils' recital to take place early in the season.

Miss Beatrice Clifford is preparing a series of three concerts to be given during the ensuing season. She will be assisted by several prominent artists, among whom may be mentioned Herbert Riley, cellist; Mrs. Cecil Mark, soprano, and Frank Carroll Giffen, tenor. Miss Clifford will play a number of solos and also the various accompaniments. The concerts will take place in Berkeley and further particulars will be announced later.

The Pacific Coast Musical Review is in receipt of two compositions by Dr. H. J. Stewart recently published by C. W. Thompson & Co. of Boston. These two excellent works are from the Bohemian Grove Play, "Montezuma," presented several years ago at Bohemian Grove. They are entitled "Valse Lente" and "Processional March." The title page is handsomely engraved in colors and

William F. Lارايا, a very accomplished young violinist of this city, has just returned after an absence of seven years in Europe. He graduated from the Conservatory of Music in Bologna and also studied in Berlin and for one year with Cesar Thompson in Brussels. While abroad Mr. Lارايا played with brilliant success in concert as well as in orchestras. He will be soloist at one of the October recitals of the Pacific Musical Society and is preparing a recital of his own to be given some time during the early part of the new season. He is the son of R. Lارايا the well known violin teacher of this city. Mr. Lاراia, Jr., besides appearing as soloist in concerts, will accept a number of students.

E. Standard Thomas, the well known tenor and vocal teacher of Berkeley, is now associated with the Republic Auditory Art School of Rock Island, Ill. This is the largest conservatory of music in what is known as the "Tri-Cities," and Mr. Thomas is in charge of the vocal department in Rock Island and also of a branch school in Galesburg, Ill. Mr. Thomas has accepted an engagement to give a series of illustrated talks upon vocal education before the several clubs in that territory and also in Iowa, making a specialty of presenting the works of the modern French composers. There seems to be a demand for study and acquaintance along these lines. In being appointed to this position Mr. Thomas is given free rein to develop and bring into play the principles and ideas that he has so often expressed in the past, especially during his investigations during the past year. Only because of this brilliant opportunity Mr. Thomas was induced to remain away another year from his native State.

Miss Hodghead, a graduate of the New York Institute of Musical Art, announces a course of weekly illustrated lectures on current musical topics. These lectures will treat of how to listen intelligently to music, and, assisted by illustrations at the piano, will analyze the compositions to be rendered during the winter concert season. The initial lecture will be given Tuesday afternoon, October 7th.

Karl Griener, the distinguished cello virtuoso, will give a series of six cello, song and piano recitals at popular prices at Kohler & Chase Hall, beginning on the second Sunday afternoon in October and after that as follows: November 2, December 7, January 4, February 1 and March 1. The programs will consist of soloists only. The artists to appear will be: Karl Griener, cello; Clara Freuler, soprano; George Stewart McManus, piano; Mme. Karl Griener, pianist and accompanist; Oscar Lienau, tenor; Miss Guglielmetti, soprano; Miss Ruth Buchse, contralto, and Mesdames Romanowski, Ross and Jacobs, accompanists. A special feature of these recitals will be the entirely varied character of the programs. The works to be interpreted will include some Bach Suites never heard here before. There will also be presented a cello suite in five movements by Mr. Griener. Everyone interested in cello literature will find this an excellent opportunity to hear the most representative works of cello literature interpreted in an authoritative manner, inasmuch as the prices of admission will only be fifty and twenty-five cents.

KOHLER & CHASE MUSIC MATINEE.

Two soloists have been engaged for the regular weekly Music Matinee which will take place at Kohler

& Chase Hall this Saturday afternoon, September 20th. They will be Mrs. Frederick Ashley, contralto, and Miss Ruth Thompson, pianist. Mrs. Ashley is a pupil of H. B. Pasmore and the possessor of a rich and resonant voice of fine range and volume. She sings with a great deal of artistic taste and phrases with considerable refinement. Miss Thompson is a pupil of Pierre Douillet and her frequent appearances in recital have established her reputation as a very brilliant player possessing a fluent technic and considerable intellectual ability in phrasing. Both these soloists will be heard at their best on this occasion.

The program will be longer than usual, containing seven numbers, and will prove of special interest. In addition to the numbers rendered by the soloists there will be several works which will be interpreted on the Knabe Player Piano and on the Pipe Organ. The complete program will be as follows: Inquietude, Op. 87 No. 3 (Chaminade), Etude Op. 2, No. 2 (Chaminade), Knabe Player Piano; Nocturne (Chopin), Miss Thompson, Knabe Concert Grand Piano used; O That We Two Were Maying (Nevin), Mrs. Ashley, with Fischer Player Piano accompaniment; Five Waltzes, Op. 8 (Moszkowski), Knabe Player Piano; Rhapsodie No. 8 (Liszt), Miss Thompson, Knabe Concert Grand Piano used; Wiegenlied (Brahms), Mrs. Ashley, with Fischer Player Piano accompaniment; The Storm (Lemmens), Pipe Organ.

WILHELM BACHAUS' EUROPEAN TRIUMPHS.

Wilhelm Bachaus' season abroad prior to his return to America for tour under Loudon Charlton's management has been one of exceptional activity. In addition to several recitals in Paris and a series in London, his summer has been devoted to scattered engagements and a protracted period of practice, resulting in a material extension of a repertoire already large. Among works that have particularly appealed to the pianist is a concerto by Dr. Otto Neitzel, the well-known composer-critic-pianist. It is one which Bachaus considers unusually interesting and effective—and, incidentally, extremely difficult. He believes it will appeal strongly to American audiences. MacDowell's Concerto in D minor is a recent acquisition to the pianist's repertoire. While other works of special interest are two sets in variations, one by Jules Wertheim, a Polish composer of distinction, and the other by Chevillard, the great French composer.

An idea of Bachaus' fall activity before his departure for America in November may be gathered from the following list of cities where concerts have been booked: Darmstadt, Karlsruhe, Leipzig, Sondershausen, Berlin, Vienna, Budapest, Agram, Munich, Dresden, Chernowitz and Lemberg. Bachaus has found time for recreation as well as work during the summer. "Roughing it" particularly appeals to him, and many an expedition of several days' duration he has made on foot. In the fall the Hartz Mountains claimed him—for mountain-climbing has long been one of his favorite pastimes.

Mrs. Jessie Dean Moore, the well known Berkeley vocal teacher, is preparing a program of Mendelssohn compositions to be rendered by her pupils some time before the first of the year in Berkeley. A chorus of twenty-five young ladies will interpret two Mendelssohn part songs. The program will consist of solos, duets, trios and quartets. It will prove no doubt a very interesting and educational event.



WILHELM BACHAUS

The Eminent German Pianist Who Will be Heard on the Pacific Coast This Season

contains a reproduction of J. C. Willson in the title role of the music drama, with the beautiful redwood scene as a background. Both the extracts are especially characteristic of the dramatic grove play and are interwoven with a series of melodic themes that form an exceptionally grateful basis for adequate pianistic performance. They are not too difficult for performance and yet they contain sufficiently serious artistic material to make them valuable acquisitions to any library. They are very characteristic and in spots decidedly original.

The opening program of the fifth season of the Pacific Musical Society will be given on Wednesday evening, September 24th, in the Colonial Ballroom of the St. Francis Hotel. James Woodward King, pianist, and Miss Mabel Riegelman, soprano, of the Chicago Grand Opera Company, will be the soloists on this occasion. The interest manifested in this ensuing season of the Pacific Musical Society is very gratifying, and from present appearances it would seem as if this season was to be of particular importance for the society by reason of the exceptional opportunities which the year seems to have in store for musical endeavors.

The Pacific Coast Musical Review is in receipt of a postal card from Regina Vicarino, the distinguished grand operatic soprano, from Paris. Madame Vicarino is taking a course in operatic coaching from the distinguished instructor, Richard Barthelmy, and there is a likelihood that she will appear in grand opera in Paris next season.

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SYMPHONY PLANS ANNOUNCED.

Series of Programs Announced so far Exhibit an Improvement Over Programs of Preceding Seasons. There is at Least Some Recognition of the Old Masters.

The Sunday morning papers of this week announced the programs and other plans of the Musical Association of San Francisco in so far as they appertain to the forthcoming symphony season. If these programs are really to be played there is reason to congratulate the management upon the improvement over previous seasons. The names of the old masters like Beethoven, Mozart, Schubert, Mendelssohn, Schumann, Weber, Berlioz, Cherubini, Haydn, are all at least represented occasionally, while modern masters like Brahms, Wagner, Tchaikowsky, Reger, Debussy, Strauss, Sibelius, Franck, Glazounow, MacDowell, Rachmaninoff, Goldmark, Dvorak, Saint-Saens, Humperdinck, are also on the list. It is now to be devoutly hoped that these announcements can be depended upon. It happens so often that announcements are made regarding certain works to be performed and then fail to be represented on the programs that we have become somewhat skeptical. It is just like certain grand opera seasons when all kinds of new and old operas are being announced and only a few of the old acquaintances actually presented. We sincerely trust that the symphony announcements are based upon facts and not upon expectations.

The announcements that a number of famous artists have been engaged as soloists is also very welcome. Indeed it was absolutely necessary to insure the continued interest of the public. Without these soloists we do not hesitate to assert that the symphony concerts would have been decided failures from the standpoint of attendance. We are glad to note that the suggestions in the Musical Review last season were carried out. If now the Musical Association can see its way clear to make a change at the conductor's desk some day it will find that San Francisco is one of the most musical communities in the world, for symphony concerts under the proper auspices will always be well attended in this city. If the attendance is not satisfactory someone is surely to blame and usually it is not the public. We take pleasure in printing here the announcement as it appeared in the daily papers last Sunday:

With the announcement of the opening of the third symphony concert season in this city on October 24th, comes also the news of the first four programmes which are to be played. The season will consist of ten concerts, which are to take place on Friday afternoons at the Cort Theatre, conducted by Henry Hadley, and the soloists already engaged are Mme. Ernestine Schumann-Heink, Clarence Whitehill, Fritz Kreisler, Josef Hofmann, Jean Gerardy and Joseph Vito of this city, who will be the harp soloist. Other soloists are being negotiated with and will be announced later. The first programme on October 24th will consist of a Beethoven overture, a symphony in D minor by Franck, given here

for the first time, and the MacDowell "Indian Suite."

Mme. Schumann-Heink will make her appearance at the second symphony on November 7th, singing the "Vitella" aria of Mozart and the aria of Adriano from "Rienzi"; the symphonic numbers will be Schubert's "Symphony," No. 10, in C major, and Rachmaninoff's symphonic poem, "Die Toteninsel." November 21st will produce the "Fingal Cave" overture of Mendelssohn, Mozart's "Symphony" in E flat and a suite, "Romantique," by Reger, also having its first San Francisco hearing. Clarence Whitehill, the baritone who was heard here last March with the Chicago Grand Opera Company, will be the soloist of the programme for December 5th, his numbers to be "Wotan's Farewell" in the magic fire scene from Wagner's "Die Walküre," and solos of a Wagnerian group to include "Wahn, Wahn" from "Die Meistersinger," "Dance of the Apprentices," "Entrance of the Guilds" and "Procession of Meistersingers."

The succeeding dates for the concerts will be December 12th, January 9th, January 23d, February 6th, February 20th and March 13th. An outline of the works to be produced between October and March includes the following symphonies: Beethoven's No. 6, Mozart in E flat, Mendelssohn (Italian), Schumann No. 3, Glazounow No. 5, Sibelius No. 2, Franck in D minor, Tchaikowsky No. 5 and "Manfred," Hadley No. 3, Brahms No. 4, Schubert in C. Overtures—Brahms' "Akademische Fest," Chadwick's "Melpomene," Mozart's "Don Juan," Schumann's "Manfred," Tchaikowsky's "Hamlet," Weber's "Jubel," Berlioz' "Benvenuto Cellini," Cherubini's "Anacrchon," Wagner's "Faust Overture," Goldmark's "Sappho," Sinigaglia's "Le Baruffe Chizotte," Dvorak's "In der Natur," Elgar's "In the South." Symphony poems—"Mazeppa" (Liszt), "Francesca" (Tchaikowsky), "Le Rouet D'Omphale" (Saint Saens), "Till Eulenspiegel" (R. Strauss), "Irish Rhapsody" (Villers-Stanford), "Sea Pictures" (Debussy). Suites—Suite in D minor (Arthur Foote), suite from "Die Koenigskinder" (Humperdinck), "Indian Suite" (MacDowell), suite No. 3, "L'Arlesienne" (Bizet), "Variations" on a theme by Haydn-Brahms. Compositions by Richard Wagner—"Good Friday Spell" from "Parsifal," "Ride of the Valkyries," "Entrance of the Gods Into Walhalla," from "Rheingold"; "Nachtgesang" from "Tristan and Isolde"; "Flower Girls," from "Parsifal"; "Faust Overture."

The sale of season tickets for the ten concerts will be open to members of the association only Tuesday, September 10th, at the offices of the San Francisco Orchestra, 209 Post Street. The sale for subscribers only will be ready September 24th. Seats will be allotted new subscribers after the orders for guarantors and present subscribers have been filled, and orders are given preference in order of their receipt. The sale of season tickets will close October 17th. No season tickets will be mailed except on request. The date of sale of single tickets will be announced later. The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was founded December 20, 1909, and has for its officers W. B. Bourn, president; R. M. Tobin, vice-president; John D. McKee, treasurer, and John Rothschild, secretary. The board of govern-

nors comprises Dr. A. Barkan, E. D. Beylard, Antoine Borel, J. W. Byrne, C. H. Crocker, W. H. Crocker, F. P. Deering, J. D. Grant, Frank W. Griffin, E. S. Heller, J. W. Hellman, Jr., A. C. Kains, J. B. Levison, J. D. Redding, John Rothschild, Dr. Grant Selfridge, Leon Sloss, Sigmund Stern, Dr. Stanley Stillman and R. M. Tobin. The music committee is composed of R. M. Tobin, chairman; Dr. A. Barkan, E. D. Beylard, E. S. Heller, J. D. Redding, John Rothschild, Dr. Grant Selfridge and Dr. Stanley Stillman. Executive committee, A. C. Kains, chairman; J. B. Levison and John D. McKee; manager, Frank W. Healy.

OPERA CLUB MEMBERS TRAINED FOR STAGE.

The American School of Opera has recently issued announcements that have been received with more than ordinary interest by students and teachers. Indeed they have resulted in inducing a number of leading vocal teachers to entrust their students to this training school which takes up the student's education where the vocal teachers leave it. In the past students have often wondered what to do after a vocal teacher has finished their education. The American Opera School takes now advantage of this situation and looks after the student's professional future. Both Paul Steindorff and Mr. Rochester are on friendly relations with leading managers and operatic impresarios, and, inasmuch as there is always a chance for truly competent people, anyone recommended by these two gentlemen will have at least an opportunity to be heard. The announcement recently made by the American Opera School is as follows:

There are a number of young ladies and gentlemen who possess excellent voices, but who have not the necessary means nor the necessary time to devote themselves exclusively to private courses of instruction. The American School of Opera intends to create an opportunity for these aspiring artists by establishing an Opera Club consisting of a limited number of members who possess pleasing voices. The Club is to meet once or twice a week at the German House, corner of Turk and Polk streets.

The repertoire to be studied by this Club will include both grand and comic operas, and from the membership of this Club two exceptionally talented vocalists will be selected and will be awarded two scholarships and two partial scholarships in the American School of Opera. The instruction to which these scholarships entitle the winner will of course be entirely free.

There will be no expense incurred in becoming a member of this Opera Club with the exception of a nominal initiation fee which will be very small. The training and instruction necessary for repertoire study will be entirely free. Frequent public performances of operas will be given and the cast will be selected from among the club members. Room 205 of the German House will be open at 8 p. m. on Thursday evening of each week for the enrollment of members, and Steindorff will be present to hear the voices of candidates.

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MUSICAL REVIEW HOLIDAY NUMBER

The next Holiday Number of the Pacific Coast Musical Review, which will be the third Exposition Number, will be published on Saturday, December 20th. It will be artistically illustrated and will contain an exceptionally interesting series of articles. All regular annual advertisers (none other) are entitled to special write-ups, provided the material is furnished us in brief enumeration of facts. Anyone furnishing a halftone can also have a portrait accompanying the article. Copy must be in this office on or before November 30th.

All copy for advertisements should reach this office not later than December 7th. Inasmuch as we desire to publish as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

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SAN FRANCISCO, SATURDAY, SEPTEMBER 27, 1913.

Price 10 Cents

EXCELLENT "MARITANA" PRODUCTION AT TIVOLI

Wallace's Charming Musical Setting to "Don Cesar de Bazan" Delightfully Presented by the Tivoli Opera Company.

By ALFRED METZGER

The production of the ever entrancing romantic opera, "Maritana," at the Tivoli Opera House this week must be regarded as one of the most successful performances given since the reopening of San Francisco's temple of operatic works for the public at large. Nothing has been spared to give the work as artistic and as impressive an interpretation as possible. The mounting is very striking and picturesque. The costumes are neat and pleasing to the eye. The chorus and orchestra are well suited to give a splendid interpretation of the beautiful musical setting. The stage management of Charles Jones puts the polish to a well rounded out operatic presentation. Every one of the principals adds his or her share to a production that could be given with considerable pride by any opera house in the world.

Rena Vivienne in the title role again displays her unquestionable artistic faculties. Her voice is constantly gaining in smoothness and last Sunday evening there were hardly any of the "rough edges" in the high notes. She also sings as usual with gratifying intelligence, phrasing the beautiful themes with a wealth of expression and emotionalism. In passing it might be



MISS PAULINE HILLEBRAND

The Accomplished Young Emotional Actress Who Has Established Herself Firmly in California (See P. 4)

added that she looked the part as to youthful and graceful appearance. Charles G. Gallagher, in the role of King Charles II, does one of the very best things since his appearance at the Tivoli Opera House. He acts the part with dignity and ease of deportment, and his fine, round and full bass voice is heard to splendid advantage on several occasions. It is one of the few times when Mr. Gallagher has really had an opportunity to appear at his best.

Henry Santrey as Don Jose again has ample opportunity to reveal the bell-like quality of his resonant baritone voice, and in histrionic deportment he has improved remarkably of late. There are instances when he really infuses considerable temperament in his acting. John R. Phillips in the role of Don Caesar has again a part that he likes. He has ample opportunities to be humorous and he takes advantage of these chances to show the vein of comedy that seems to make itself felt occasionally. His voice is suited to the pleasing and tingling melodies entrusted to his care. Robert G. Pitkin plays the character part of the Marquis most delightfully. In this, as in the role of Gaspard in the Chimes of Normandy, Mr. Pitkin seems to reveal the strongest element of his ability.

Myrtle Dingwall is showing considerable versatility. After the jolly, hoytenish role of Bronislava in the Beggar Student she gives a convincing interpretation of the rather sombre Lazarillo of Maritana. She looks decidedly dainty and acts with grace and ease. Her voice possessing that unusual velvety quality of a genuine mezzo soprano is heard occasionally, but, alas, not often enough, in the melodic strains of charming music. Miss Dingwall is becoming beyond a doubt an exceptionally valuable and decidedly talented comic opera

BY WAY OF EXPLANATION.

During last season numerous musical people mailed us advance notices of concerts about to be given by them. We suspended our rules on several occasions and published these advance notices just to show that the paper is not altogether mercenary. However, barring two or three-line announcements published as news, we can not continue to insert advance notices for anyone except our advertisers during this new season. One of the greatest inducements to advertise in a musical journal is the fact that the advertiser has certain privileges not enjoyed by the non-advertiser. If everyone could secure these privileges without advertising, the Musical Review would have to go out of business. The advance notices of impending musical events are among the most important exclusive privileges of the advertiser, and we shall be compelled as a matter of protection for the musicians who use this paper as their advertising medium to discontinue publishing any advance notices except those of advertisers.

* * *

Reports of pupils' recitals or any other musical events after they have taken place will always be cheerfully published, whether those who give the concerts advertise or not. Indeed the recognition of meritorious musical performances is among the leading principles of this paper's policy. Pictures can only be inserted for regular advertisers in this paper or for their pupils. Otherwise a picture will only be published on an extraordinary occasion, when an artist makes an exceptionally great success either locally or otherwise. Space for pictures or reading notices is not for sale. Under no circumstances can such space be bought. It can either be obtained as a courtesy to regular advertisers or as a reward for a great artistic accomplishment.

* * *

The Pacific Coast Musical Review receives occasional lengthy press notices from New York managers. We can not publish such press notices, except the artist mentioned in them is an advertiser. We review the concerts of visiting artists and announce them briefly as a matter of news, whether the event is advertised or not; but we can not as a matter of justice and fairness to our regular advertisers publish at length eulogies about artists who visit this coast, unless they use this paper like they do the Eastern papers. If the New York managers leave the advertising to the local managers, then they must leave the publication of advance notices to the local managers also. The Pacific Coast Musical Review can trust Will L. Greenbaum, L. E. Behymer and Steers & Coman in regard to privileges of advance notices. It has so far been only able to trust M. H. Hanson and Hansel & Jones of New York.

* * *

All regular advertisers are entitled to special recognition in our annual Holiday Number, and no one, whether advertiser or not, is entitled to favorable comment except he or she is really deserving of it. A non-advertiser need not fear the opinion of this paper, if he is really worthy of recognition. In other words, the business office is entirely independent from the editorial office, and vice versa.

soubrette. Sarah Edwards makes as much as possible of a small character part in the role of the Marchioness. While her fine contralto, for purposes of the comedy element, is changed into a high-pitched soprano, she secures such delightful comedy from the role that one almost forgives Mr. Wallace for not having written a contralto solo for Miss Edwards.

Oliver Lenoir in the double role of the Captain and the Alcalde has a chance to make himself heard, and his deep, powerful bass voice rolls forth with its well

known wealth of volume. It may safely be asserted that the Tivoli Opera House in its splendid presentation of Maritana has added another truly artistic triumph to its memorable list.

CHARLES DE YOUNG'S UNTIMELY DEATH.

The Pacific Coast Musical Review is exclusively devoted to the dissemination of news and other matters of interest restricted to the musical profession and the musical public. We therefore have always excluded news matter of any nature outside of this narrow sphere. On the face of it the news of Charles De Young's death seems to be an item outside the function of a musical class journal such as this paper pretends to be; but upon closer examination it will be found that the deceased as well as his family are sufficiently closely related to music and its activities in San Francisco to be worthy and really entitled to a place in the affections of the musical profession and those affiliated with it. It may be news to many of our readers to know that Charles de Young was a very skillful orchestral musician and on occasions he played the drums in a manner that rivalled the accomplishments of a professional. We do not mention this particular instance as an excuse to bring Mr. de Young's name into these columns, but as a proof of his enthusiasm for the art and of his spirit of good-fellowship which selected such a modest musical occupation as the "battery" just to form part of an orchestral body and emulate the "ensemble" spirit in music.

As soon as Mr. de Young became business manager of the San Francisco Chronicle there came an abrupt



MRS. HANNA WOLFF-FREEMAN

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change in the great newspaper's musical policy. A regular weekly Sunday department was installed, matters of wide musical interest received editorial mention and several movements in behalf of music, such as the launching of a permanent symphony orchestra and an opera house, were begun and as far as possible successfully concluded by the San Francisco Chronicle. While the manner of execution of some of these movements may not have agreed with the sentiments of leading musicians and music patrons, still their honesty of purpose was never doubted and they surely contributed largely toward a deeper and more dignified recognition of the art of music in San Francisco. We are sure that Charles de Young had a great influence in this musical policy of the Chronicle and for this his memory should be honored by anyone sincerely interested in the art. The writer met Mr. de Young very rarely, and on these occasions he seemed somewhat abrupt, though courteous. We found him, however, always a gentleman, and imbued with that manly virility that makes the American young man such a vital force in the advancement of the arts as well as commerce. Our deepest sympathy goes out to the parents and sisters as well as to the San Francisco Chronicle for the severe loss they have sustained, and may the memory of a life full of sympathy and energy console them for the loss of one who stood on the threshold of an enviable career.

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HE REALLY HAS "CAME" BACK.

The world's greatest symphony leader, the future Wagner of America (very future, too), and the only man worthy of directing the "future" permanent symphony orchestra in San Francisco, returned last Monday and nothing in the nature of an upheaval has marked his advent. It is true the newspapers, with their love for hysteria, devoted a column or so to his matchless arrival. The Chronicle said of him: "Henry Hadley, conductor of the San Francisco Symphony Orchestra, arrived in the city yesterday, after spending the larger part of the summer in Europe. (By the way, where did he spend the larger part of his ten thousand dollar salary?) During his stay abroad Hadley gave attention to the composers of the day, who are attracting attention the world over through their radicalism in theme and constructiveness, and who are to have some prominence on the programmes of the coming symphony season. (And so, not satisfied with giving these people attention in Europe, he is going to give them attention during our symphony season. Heaven help them!) Among these are Debussy, Ravel, Reger, Rachmaninoff and Stravinsky, who are described by Hadley as being 'the last word in the new kaleidoscope of bizarre color schemes' (whatever that may be).

"He voices his regret ('He' means 'him'; there is only one 'he') that there are to be but ten concerts this year (bully for the Musical Association; ten are 'more than plenty'), feeling it to be restrictive upon the presentation of more than ten symphonies (We do not see why this should be restrictive. What could prevent him from playing twenty symphonies in ten concerts? Echo answers—the public), but during the term insists upon giving prominent place to Mozart, Beethoven, Haydn, Schubert and Mendelssohn, even while not overlooking the important modern works." (It is so nice and condescending of Mr. Hadley to give prominence to such composers of the old school, especially when it is remembered that he once said that Beethoven was old-fashioned). Then "he" gives the Chronicle an interview with himself in which he talks about himself and what he is going to do and what he is not going to do, which, in spots, is indeed amusing. We will quote some of these spots:

"I believe it will be an important year for our symphony orchestra."—Sure; ten thousand dollars for ten concerts, or one thousand dollars a concert is surely an important matter.

"The management has spared no effort in obtaining the best available world-renowned artists and the orchestra will be A1 in each section." How kind to admit it! The management here referred to is Frank W. Healy, and the A1 orchestra are musicians from San Francisco in the main. If it had been for Mr. Hadley the San Francisco musicians would not have predominated in the orchestra. He might just as well have added this:

"I have heard the best and newest in Europe (This was a wonderful thing to do when one was only in London and Paris, for Europe is quite a big place), and while I have a variety of novelties in my trunk, some of which are to be produced (really!), they will not be given at the expense of the classics (How could they? They will be given at the expense of the public), and San Francisco will be as up to date as the Eastern capitals in hearing the latest inventions. (Did you get that? The latest inventions. Anyway, when you hear something unusual, you know it will be an invention. Perhaps we will make a discovery. And San Francisco will be made up to date by Henry Hadley! How nice!)

"Among these will be a manuscript by Cyril Scott, the gifted young Englishman, known as the Debussy of England." We wonder what Cyril Scott has ever done to Hadley to be called such names.)

"One can not forget that master musician of the Russians, Rachmaninoff. He was inspired to create a symphonic poem from his impression on gazing on the wonderful painting of Boecklin's, 'The Island of Death,' and this, over all scores I have studied (Thank the Lord for small favors! He has studied at last one score), impressed me as the most noble, sane and beautiful in harmonic device, and I look forward with great pleasure in presenting it. (He looks forward to the Island of Death with great pleasure. Can it be possible that he has only a three years' contract?)

"In Paris I picked up some things (glad to hear it) which are entirely new to America" (this also may be possible).

The Chronicle then goes on to say: "Hadley heard several orchestras and well known conductors, among whom were Nickisch, who conducted the Walküre, and Rothenburg, who conducted Königskinder." (This surely is funny. Nickisch, the greatest symphony conductor in the world, was heard by Mr. Hadley to conduct Die

Walküre, and Rothenburg—well, it does not make any difference what he conducted, as far as we are concerned. But if these were the only conductors and these the only works he heard them in, he has not heard enough to improve himself.)

"Referring to his own experience he said: 'I've conducted several orchestras in Europe and America and am bound to say I found the London Symphony one of the finest in the world.' How strange! How in the world did he discover this secret? And they played his own compositions exclusively! Well, well, well! Will wonders never cease!"

ALFRED METZGER.

MISS AILEEN MURPHY'S PIANO RECITAL.

The opening pupil recital of the season was given by Miss Aileen Murphy, the talented piano student of Roscoe Warren Lucy, who played at the Palace Hotel on Thursday evening, September 18. On second thought it might be well to add that this recital was not exactly a pupil event, for the program as well as the manner in which it was presented belonged to an artistic phase which was quite above the average standard of a student's recital. It is hardly necessary to mention each composition on the program inasmuch as it is quite possible to give an idea of Miss Murphy's accomplishments by speaking of her talent in general. There is one feature of her work that impresses itself immediately upon the mind of the listener and that is her remarkable dexterity of the left hand. She does wonders with that left hand, and yet at no time does she permit one hand to obscure the other. Spontaneity of attack and decidedly clean chords, staccato work and runs combine to make her technical facility quite unusual for one so youthful and so early in her experience. On one or two occasions she revealed a trill of quite characteristic and even individual strength and pianity. Her rhythm is pronounced and temperamental, and her octaves and chromatic scales are brilliant in their ready fluency. She obtains considerable force when required and her pianissimo is quite delicate and



EMILIO DE GOGORZA

Eminent Spanish Baritone Who Will Open the Greenbaum Season at Scottish Rite Auditorium, October 12.

still distinct. On occasions she displays a charming cantabile passage.

This may sound somewhat enthusiastic and exaggerated for one to express of a student, but the truth is there nevertheless. Of course we do not wish to state that Miss Murphy is already a finished pianist. This would indeed be impossible, especially since it takes a long time to become absolutely proficient in any work, but when one considers the comparatively short space of time which has been devoted to her education, Miss Murphy has accomplished more than most students of her age, and Mr. Lucy, her efficient teacher, has every reason to be very proud of her and to honestly expect something more than the conventional hopes of a brilliant future. Miss Murphy played the following program: Sonata Pathétique Op. 13 (Beethoven); Rigaudon, Op. 204 (J. Ruff); Maiden's Wish—Chant Polonoise (Chopin-Liszt); Perpetuum Mobile (from Sonata Op. 24) (C. von Weber); Rigoletto (Concert Paraphrase) (Verdi-Liszt); Etude Mignonne Op. 16, No. 1 (E. Schutt); Rondo Capriccioso Op. 14 (Mendelssohn); Guirlandes (Concert Etude) Op. 107, No. 11 (B. Godard); Caprice Espagnol Op. 37 (M. Moszkowski).

The announcement of Karl Griener, the eminent cello virtuoso, to give this season a series of six recitals in conjunction with different singers and a pianist of artistic merit at each recital, was greeted with more than passing interest. Every recital will present an entirely different program of the old romantic and the more modern school of composition, and this will give to the admirer of the cello an excellent opportunity to become acquainted with the very best offerings of cello literature of the past and present interpreted by a master of his instrument, as Karl Griener no doubt is. In the first recital at Kohler & Chase Hall on Sunday afternoon, October 12th, Alda Gugliemetti, dramatic soprano, will sing two groups of songs. Karl Griener will play for the first time his recently finished Cello Suite. He explains that the beautiful surroundings of San Francisco inspired him to compose the themes for this suite.

SCHUMANN-HEINK VISIT IMPORTANT EVENT.

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During the month of November the musical public of the Pacific Coast will have another opportunity to listen to the matchless art of Madame Ernestine Schumann-Heink. Already our music lovers are looking forward to the Schumann-Heink concerts with more than ordinary interest, and every student is anxiously awaiting the chance to enjoy the beautiful voice and the authoritative interpretative powers of that great artist who is regarded with extraordinary fondness by everyone familiar with the great ones of the musical world. The Schumann-Heink concerts belong to that class of musical entertainment which forms an unquestionable source of educational value to the listener. They belong to the musical events which are equivalent to vocal lessons, inasmuch as they demonstrate the CORRECT way of doing things. In the matter of quality of voice, tone production, economy of breath, volume of tone, range of voice, emotionalism of interpretation and intellectual quality of execution the singing of Schumann-Heink forms an example well worthy the attention of everyone who regards the art of music as a serious problem and not merely a mode of amusement. The Diva has taken particular pains to arrange her programs in such a manner as to please those who like to listen to familiar works as well as to those who enjoy a modern work occasionally. The American and English composer is also not forgotten and the manner in which Schumann-Heink will sing these new compositions will present them at their very best and will form a source of inspiration to the American composer. In this way the Diva is not only coming to us in the capacity of a great artist, but also in the capacity of a champion of the American composer and a patriot in the musical cause of the land of her adoption.

There are but a few of the great artists of the world appearing on the concert stage today. Among the contraltos there has never been, nor is there any likelihood for the introduction of an artist of quite that genius which Schumann-Heink possesses, and from all appearances she will continue to reign as the Queen of her particular phase of vocal art until the time she voluntarily relinquishes the scepter. We can not urge every singer or pupil too eagerly to take advantage of this rare chance to listen to an artist who represents in every way all that is worthy of admiration and all that is worthy of emulation in so far as it is possible to be emulated. While the actual teaching process of a student is indispensable for the purpose of laying a solid foundation upon which it is necessary to build an edifice that will stand the test of experience, the attendance at the concerts of great artists is even more necessary to perpetuate this foundation and mix it with the mortar of careful observation. There is no better way in which to segregate the right from the wrong than to listen carefully to that which is right and listen to it so often that it is firmly imbedded in the mind. There is no artist before the public today that is able to impress upon the listener a firmer conviction of that which is right than Schumann-Heink, and to miss taking advantage of her presence among us would be a deplorable neglect on the part of those who really desire to hear the CORRECT way of singing. We sincerely hope that the Schumann-Heink concerts will be attended by everyone who teaches, practices and studies music. If this is carefully observed every house in the bay cities will be packed to the doors.

ALFRED METZGER.

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, The Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text worthy of the sponsorship of the National Federation of Musical Clubs.

Since the completed opera, words and music, must be submitted to the National Federation of Musical Clubs before August 1, 1914, and the time for such work is relatively short, the librettos to be submitted for The Musical Courier prize must be received by us before October 31, 1913; and the prize will, if possible, be awarded before November 30, 1913. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, The Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

N. B.—It need scarcely be added that The Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

Manuscripts must be forwarded directly to The Musical Courier Co., 437-439 Fifth Avenue, New York City.

PAULINE HILLENBRAND MAKES GOOD.

Naturally Endowed With Brilliant Histrionic Talent,
This Fortunate California Girl Has Justified
the Predictions of The Pacific Coast
Musical Review.

The readers of the Pacific Coast Musical Review will remember that a few months ago, after attending one of the delightful private socials at the residence of Mr. and Mrs. David Hirschler, we enthusiastically referred to the truly wonderful achievements of a handsome young California amateur actress who had never partaken of a course of study and who with truly marvelous declamatory powers recited scenes from Sudermann's *Magda*. It was not long after our publication of this remarkable accomplishment that Miss Hillenbrand was given an opportunity to appear at Ye Liberty Theatre in Oakland. For the first week she was given a rather subordinate part, but her success was so instantaneous and so pronounced that she stood out in bold relief beside the professional members of the company—not as an amateur, but as a professional among professionals, WITHOUT HAVING HAD PREVIOUS EXPERIENCE among professionals. Prior to her entrance in professional circles Miss Hillenbrand was a member of the Players' Club in which organization she appeared in conjunction with Mrs. Scott who appeared at the Tivoli Opera House during the last week. She always made a lasting and deep impression on her audience.

The success she achieved at Ye Liberty Theatre in Oakland brought her several offers; among them she selected that of leading woman with the Wilbur Stock Company for an eight weeks' engagement in repertoire. Her wonderful quickness of study may be gathered from the fact that she was given the leading part of plays which included *The Great Divide*, *The Lyon and the Mouse*, *All The Comforts of Home* and *The Virginian* a day before the first performance, and at the second performance she was letter perfect in her role and received enthusiastic endorsements. We still maintain, and we shall take advantage of every opportunity to reiterate this conviction until Miss Hillenbrand has received that recognition which she deserves, that here is a natural born genius for the stage and a dramatic star of the first water. We take pleasure in quoting some of the criticisms received by Miss Hillenbrand. The papers in which these reviews appear may not be as prominent as the San Francisco daily papers, but it is evident that the articles were written by people thoroughly conversant with dramatic art, some of whom were possibly spending their vacation in these towns and wrote up the plays from sheer enthusiasm about Miss Hillenbrand's work. But let us quote some of the opinions:

Dinuba Sentinel, August 28, Criticized by a Visitor.—The character of Shirley Rossmore (in *The Lion and the Mouse*) was very ably and gracefully carried out by Miss Pauline Hillenbrand. This young lady has the ability of an emotional actress, equal to any emotional actress that has ever been on the stage.

The Daily Tulare Register, September 12.—The fact that an actress as Miss Hillenbrand, is a member of the company, supported by her brother, Leo Hillenbrand, undoubtedly has made a great improvement over the offerings of the company last season. * * * She is undoubtedly superior to most actresses in stock companies which play in the San Joaquin Valley.

Scott Temple, in *The Rounder*, from *Dinuba, Cal.*, September 6.—These players on the whole are very good, with the exception of Miss Pauline Hillenbrand, who played the part of Shirley Rossmore with such grace and emotional work that she was grand. It is a pity that a young lady of her ability has to work with a road company of this class.

ALFRED METZGER.

DIRECTORY FOR ARTISTS AND TEACHERS.

The Pacific Coast Musical Review is issued for the benefit of the professional musician and the student, and with this aim in view we have, during a period of twelve years, succeeded in increasing the circulation of this paper to such an extent that it has reached the GENERAL PUBLIC, or at least that portion of it which is either directly or indirectly interested in music. The circulation of the Pacific Coast Musical Review is particularly heavy in the Pacific Coast States. We have gained this large circulation by reason of giving special attention to pupils' recitals, not only in the matter of publishing programs, but in the matter of actually printing a detailed account of the more important pupils' recitals that take place in San Francisco and vicinity. It shall be our duty to gradually extend the field and print accounts of pupils' recitals in other cities on the coast.

There are various ways in which the professional musician can get benefits through this paper. One of these is complete recognition of his merit by means of intelligent and at times analytical criticism, and the other is that he may become known to the numerous musical clubs and managers reached by this paper. Nowadays an artist or teacher must be thoroughly KNOWN before he can be financially successful. The only manner in which to become known is through publicity. Now, the Pacific Coast Musical Review is in a position to make a professional musician thoroughly known on the Pacific Coast. If this paper cannot do anything for a deserving musician, then no paper, whether daily or weekly, can do anything for him, and we can prove to anyone's satisfaction that this is the case.

A daily paper may have many thousand more subscribers than we have, but the great majority of them are of no value to the professional musicians. Everyone who subscribes for the Musical Review, or who buys it on the music store counter, or who reads it in studios, libraries, music clubs, social clubs and in many other places, is directly interested in it, and reads it BECAUSE he or she wants to read something about music. Any other paper is not read for its musical

news alone. Consequently a musical journal, enjoying the circulation which the Musical Review enjoys, must be of invaluable benefit to the professional musician, if he wants to become known among people interested in music—not only among professional musicians, but also among EVERYBODY who wants musical information.

We know that the musical profession is not rolling in wealth, and that music teachers and artists must practice intelligent economy in order to come out ahead of the game at the end of the year. For this reason we have arranged our advertising rates in such a manner as to be within the reach of every one. We have professional cards at \$1.50, \$1.00, 75c and 25c per week. We have also decided to introduce a new extra large professional card occupying one inch across two columns at \$3 per week. All these rates are based upon an annual contract. We have recently established a directory for artists, which, together with our directory of teachers, will form an excellent source of information for out-of-town pupils seeking teachers in the bay cities. This musical directory should prove of great advantage to teachers inasmuch as the charge is only 25 cents per week. All advertisers in the paper are entitled to reading notices, insertion of half tones, and, in fact, everything tending to assist them in their work without extra charge. Nothing has been left undone to make the Pacific Coast Musical Review an indispensable publicity medium for the artist and teacher.

PIANISTS OF FIRST RANK WITH SINGERS.

Nothing more forcibly demonstrates the high standard required in the concert business today than the class of pianists now utilized as accompanists by the great singers. In former days the accompanist was scarcely noticed and most ordinary pianists were considered good accompanists. Today many of the accompanists are artists of the very first rank and this is particularly emphasized in the announcement of the accompanists with Manager Greenbaum's first two attractions.

With Emillo De Gogorza we are to hear M. Henri Gilles, a young French artist of twenty who took the first prize at the Paris Conservatory in 1910. M. Gilles is one of the favorite piano soloists in Paris and this year made a great success as pianist with the "Capet Quartet," the leading ensemble music organization of France. M. Lucien Capet, the first violinist and director of the organization, chose M. Gilles to play the piano part of a "Sonata" written by himself, for Capet is a splendid composer as well as performer. On the De Gogorza program M. Gilles will play a number of novelties besides the "Appassionata Sonata" of Beethoven and Schumann's "Etudes Symphoniques."

With Mme. Frances Alda we are to hear that admirable artist, Frank La Forge, who is able to hold his own on a tour as a soloist with any of the great players, especially as a Chopin interpreter. Here is a young artist of whom America may well be proud for he has met with the greatest triumphs both in his own land and in Europe in three roles, viz: Master-accompanist, piano virtuoso and composer.

Miss Nina Fletcher, a young American violinist, will assist Mme. Schumann-Heink at her concerts on her coming visit to this city. Miss Fletcher is a protegee of the great singer's which is sufficient guarantee that she is an artist.

MME. ALDA'S ADVICE TO STUDENTS.

Like Patti, Melba, Sembrich, Schumann-Heink and other celebrated artists, Mme. Alda of the Metropolitan Opera Company is often asked to hear young singers aspiring to win fame in opera. Not only is Mme. Alda urged to hear girls sing, but she is expected to advise them concerning methods, teachers, and the all important matter of a first appearance. Doubtless Mme. Alda hesitates often about giving advice, feeling at times as the late Josh Billings very humorously said: "There is enough advice laying around loose, but who is going to take it?" Being a thoughtful woman, Mme. Alda is careful about giving counsel, but when it comes to studying, she very promptly says: "Let there be no haste; voices cannot be properly placed in a year or two years; the old Italian masters of singing required six to seven years to develop a voice. This thorough training laid the foundation for a career. If the singer took care of her health, the voice trained by the bel canto method retained its beauty until middle life, and often far beyond, as has been so well demonstrated in the case of Mme. Adeline Patti.

"A perfectly placed voice," continued Mme. Alda, "resembles a violin perfectly tuned. The true artist makes perfect music when he plays an instrument impeccably tuned; there will be no flaws in his technic. In like manner, the technic of an intelligent singer, whose voice placement is faultless, will defy criticism; the singing of such an artist will be accepted as a model by students and discriminating teachers of singing. Let the young woman studying for a musical career, whether in concert or opera, remember that what has been learned in a hurry may require a long time to unlearn."

Herbert Riley, the well known cellist, will give a musical program for the Century Club of San Francisco on October 1st, with the assistance of Miss Suzanne Pasmore, pianiste. The program will open with the Cesar Franck Sonata. This remarkable composition, which is as difficult as it is beautiful, will be heard for the first time in this city on the cello—that is, as far as we recollect. On October 9th Mr. Riley will open a program to be presented by Miss Beatrice Clifford in Berkeley with the Beethoven Sonata in F for piano and cello. On September 8th Alexander Salsawsky, concert master of the New York Symphony Orchestra; Warren D. Allen, Dean of the College of the Pacific Conservatory, and Herbert Riley gave a very successful concert in San Jose.



Los Angeles, Cal., September 21, 1913.

The music lovers of Los Angeles are anxiously awaiting the Philharmonic courses which Manager Behymer has planned for the forthcoming season. They are to come in three series and will include eighteen famous stars, two-thirds of which are masculine talent, which is quite contrary to the usual schedule of artists, the situation generally being the reverse. However, in these six stars we will greet the most representative types of singers; as we all know there is but one Farrar, who will open the series on October 9th. Following Miss Farrar will be Mme. Schumann-Heink, whom we are all anxiously awaiting. She will appear on November 18th. Mme. Frances Alda is a new singer to Los Angeles but one who has established herself firmly both in opera and recital in the East. In February Mme. Butt, the famous English contralto, who upset our ideas of the depth of the contralto voice will appear, from her stay in Australia where she has met with phenomenal success.

The only woman instrumentalist will be little Kathleen Parlow, the Canadian violinist, who has won so much distinction for herself. Everywhere she has been accorded most flattering attentions not only in America but in Europe. Yvonne de Treville will be the only coloratura soprano to visit the Coast, coming to the Auditorium in the second series, which will commence February 17th. This petite prima donna has a most interesting personality; though French by name she is an American by birth, and has been accorded exceptional advantages and attentions during her career. Her program will be quite a novelty as she will appear in costume historically correct, singing the songs that Jenny Lind, Gerster, and Malibran, and many other famous singers of past generations rendered. The second half of her program will be in recital, singing those beautiful and difficult arias for the coloratura sopranos that few can sing to advantage nowadays. Among the men stars in the first series we find three decidedly interesting artists in addition to Charles W. Clark, the American baritone, and Fritz Kreisler.

Josef Hoffman represents one of the truly great pianists of the present generation. He was welcomed here a number of years ago as a child prodigy; since then he has returned every third season, each time becoming more and more convincing in his art, until now at the age of 36 he stands prominent among the world's greatest technicians and interpreters. The first series will be closed March 31st with Jean Gerardy and Gabriel Ysaye, cellist and violinist, with, in all probability, Andre Benoit at the piano. In this closing program of the first series one will enjoy the compositions of the great masters interpreted in the most gratifying manner by the cello, violin and piano. The sale of seats will open for the general public Monday morning, September 29th, at the Auditorium. L. P. W.

NEW VICTOR HERBERT OPERA AT CORT.

Kitty Gordon, who has established international fame both for herself and Jos. M. Gaites, for her efforts the past two years in Victor Herbert's masterpiece, "The Enchantress," will be the attraction at the Cort Theatre, starting October 6th, following the highly successful engagement of "The Lure," and marking her first appearance hereabouts. The story of "The Enchantress" is romantic and deals with a plot to cause the young Prince Ivan of Zergovia to lose his throne through marrying an opera singer, who is to ensnare him. He falls so deeply in love with the singer that his succession to the throne becomes a matter of indifference to him. Vivien Savary, his innamorata, returns the compliment and conceals a genuine affection for him. She is willing to sacrifice her happiness for his sake, but she turns out to be a Princess which makes it possible for Prince Ivan to marry her and succeed to the throne as well. Thus the conspiracy fails and all ends happily. As Vivien Savary, Miss Gordon wears some beautiful gowns, and the famous Beresford jewels will unquestionably prove to be of interest as they adorn the prima donna.

An evening's entertainment, as far as attending a musical play is concerned, is more or less considered a huge pleasure, if perchance the score contains a "haunting melody" which can be brought immediately home via the whistling route. There's always something about a Victor Herbert opera that allows this, and this is true of the music in "The Enchantress."

A recital was given under the direction of Pierre Douillet Friday evening, September 26th, at 1721 Jackson Street, with the following programme: Nocturne, F sharp (Chopin), Rondo, E flat (Weber), Miss Agnes Christensen; Loreley (Liszt), Miss Hulda Rienecker; Valse Serenade (Drdla), Miss Yvonne Landsberger; Caro Nome, from Rigoletto (Verdi), Miss Eunice Gilman; Impromptu (Chopin), Valse, E flat (Chopin), Wilhelm Laub; Verdi Prats (Handel), Miss Clarita Welch; Violin Duo, Tales of the Sirens (Newman), Miss Blanche Rouleau and N. Landsberger; Invitation (Owen), Miss Hulda Rienecker; Nocturne (Grieg), Rhapsodie Hongroise, No. 8 (Liszt), Miss Ruth Thompson; Scene and air from Faust (Gounod), Miss Eunice Gilman.

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NOVELTIES ON THE DE GOGORZA PROGRAMS.

That consummate artist, Emilio De Gogorza, always arranges programs that prove how great a musician he is as well as singer. While he never neglects the works of the great masters such as Beethoven, Mozart, Handel, Gluck, Brahms, Schumann, Rubinstein, etc., on his offerings, he also finds room for the very modern composers of all countries. Among the novelties that will be found on the programs for his concerts at Scottish Rite Auditorium during the week of October 12 will be "Le Roi Saul" by Moussorgsky, "Fleurs jetees" by Faure, "Serenade of Mephistopheles," Berlioz, and Spanish works by Alvarez and Granados. Mr. De Gogorza also promises some charming works of the earlier periods such as the old English ballad, "Sally in Our Alley," "Ye twice ten thousand deities," Purcell, "Gentle Maiden" (Old Irish), and some of the French "Bergerettes." Mail orders for the De Gogorza concerts will now be received by Manager Greenbaum. The dates are Sunday afternoons, October 12 and 19, and Thursday night, October 16. Prices \$2.00, \$1.50 and \$1.00.

ORPHEUM.

The Orpheum announces another great bill for next week with six entirely new acts. Saharet, the beautiful Australian and Continental danseuse, who created probably the greatest terpsichorean furore that Europe has known in recent years, has been specially brought from Paris by the Orpheum Circuit and will make her first appearance in this city. Her programme will include a Minuette, Danse Srabaja, La Panaderos and Tango Argentino. She will be assisted by Senor J. Florido, a dancer of international renown.

A company of ten versatile juveniles, headed by William J. Dooley, an admirable comedian, will present a musical comedy in review form called "The Lawn Party." A society girl conceives and executes a novel idea in the way of social function and invites her guests to come attired as their favorite players. Robert Mantell as Richard III, Eva Tanguay, David Warfield as "The Music Master," Fay Templeton, George Cohan, Irene Franklin, Bessie McCoy, Caruso and Lillian Russell are among the celebrities impersonated.

Frank Milton and the De Long Sisters will appear in J. A. Murphy's (Adam Sowergy) skit, "Twenty Minutes Layover at Alfalfa Junction." The action takes place at an up-state railroad junction where a vaudeville sister team is awaiting train connection. Their conversation with the station agent, a rural type admirably impersonated by Mr. Milton, furnishes an abundance of wholesome and delightful comedy which is so contrived as to permit the introduction of several songs and a violin and saxophone specialty.

Jeannette Franzeska, the celebrated Dutch vocalist and without question Holland's greatest operatic and ballad singer, who for six years was prima donna of the Amsterdam Grand Opera, will be heard in a splendid programme. In appreciation of her genius she was decorated by the Queen of Holland. Fraulein Fran-

zeska has as her accompanist John W. Schouten, a composer and conductor of note, and winner of the first prize for musical composition conducted by the German newspaper, the "Woche." Franzeska has 174 operas in her repertoire and sings in four languages.

Jack G. McLallen and May Carson, America's Representative Roller Skaters, who have recently returned to this country after a triumphant European tour, will appear in the act that has made them so famous. Fro-sini, the musical genius and the greatest of all accordion virtuosos, will be heard in operatic and popular selections. Next week will be the last of Mullen and Coggen; Carl Rosini and William Bures and Company in "The New Song Birds."

George J. Birkel, the well known head of the George J. Birkel Company in Los Angeles, the leading music house in Southern California, has been honored by Governor Johnson with an appointment as a member of the commission in charge of the Exposition Park and the sixth agricultural district of California. We can not do better than quote from the Los Angeles Daily Tribune concerning Mr. Birkel's standing in the Southern California metropolis: "George J. Birkel has been prominent in California musical circles and the local business world for thirty years as a dealer in musical instruments and accessories. He is head of the big piano firm bearing his name. For the last fifteen years he has lived in Los Angeles, and for the same period of years prior to coming here was in business in San Diego. The new commissioner is a native of Davenport, Iowa, where he was born in 1861. He is married and resides at 2306 South Figueroa Street."

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Matinee Prices—(Except Sundays and Holidays,) 10c, 25c and 50c.
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THE MASCOT AT THE TIVOLI.

Hanna Wolff Freeman, a Distinguished Dutch Piano Virtuosa, Joins the San Francisco Artists' Colony and Adds Lustre to It.

The musical atmosphere of a community must be measured by the number of distinguished artists that settle in it. The mistake is too often made to belittle great musicians who select a community distant from the greater musical centers as a permanent place of activity. Instead of feeling honored by the influx of distinguished artists many people question their merit, simply because they like a certain place and feel that they can be satisfied and happy by escaping the vicissitudes of concert life and assuming the responsibilities of a truly efficient musical educator. San Francisco is fortunate enough to welcome another really distinguished artist who has won laurels abroad and who, having had occasion to visit California, has found the country sufficiently charming to give in to temptation and locate here. This artist is Hanna Wolff Freeman, a Dutch pianist of international reputation, who only a short time ago received the enthusiastic endorsement of the press and public of several nations.

Mrs. Freeman gained her fame as Hanna Wolff. She has opened a studio at 2803 Oak Knell Terrace, Berkeley, and, thanks to her charming, modest personality and her unquestionable mastery of the pianistic art, she has already surrounded herself with a number of friends who admire her genius and her many personal and social advantages. She is a native of The Hague, in Holland, and revealed her musical proficiency as early as at the age of six years. She has enjoyed a thorough musical education from the leading masters of her native country and at the age of fifteen years she secured a prize scholarship at the Amsterdam Conservatory of Music. After this she became a pupil of Leopold Godowsky who prepared her for a brilliant concert career. Besides being a pianist of distinction Mrs. Freeman has studied composition with one of Germany's masters, Heinrich von Eyken, and her principal reason for interrupting her concert career at the zenith of her success is to devote some time to composition in which art she also has been exceedingly successful. Another reason of her coming to the Pacific Coast is the illness of her husband, himself a brilliant pianist, who is now in Los Angeles where the climate is of a nature to help him. There is no question but that Mrs. Freeman should be heartily welcomed by our representative musicians, and that she should receive opportunities to appear in public under dignified auspices and with the respect due a great artist whose title to recognition should not be questioned.

When Mrs. Freeman appeared with the Thomas Orchestra in Indianapolis, under the direction of Frederick Stock, one of the leading daily papers spoke of her work as follows: "Interest at the matinee centered in the first appearance of Mrs. Hanna Wolff Freeman, pianist, with an orchestra in this country. Born in Holland, and educated in music in that country and in Germany, she had played with orchestras in both Berlin and Paris, but it was in Indianapolis, the city of her adoption, and the Thomas Orchestra, to have the distinction of introducing her in America. Her success was instant and almost overwhelming. She was recalled five times with the most enthusiastic applause, laden with great bouquets of roses, and not until she had appeared for the fifth time, bowed repeatedly and seated herself at the piano to play a little encore without orchestral accompaniment, did the handclapping cease. She gave a Chopin waltz. Her playing of the difficult Liszt Concerto No. 1 in E flat, was brilliant and artistic. Every technical problem was met with an ease and surety that bespoke confidence. The concerto is poetic and melodious and the orchestration carries out the thematic form that makes an unusually harmonious blending for piano and orchestra. Mr. Stock wielded his baton with great skill in carrying the work to its pronounced success. Mrs. Freeman appeared on the stage like a slip of a girl, but in her playing proved herself a mistress of her art. She fairly earned the splendid ovation given."

We have before us equally enthusiastic and rather more scholarly criticisms from newspapers of Holland and Germany and also from the Musical Courier of New York, and all of them combine to give Mrs. Freeman credit for being a genuine artist. However, we need not the endorsement of these critics to know that Mrs. Freeman is an unusually gifted pianist, it might even be said one of the most distinguished ever settling in California, for we have heard her play the Bach Fugues, and her conception and interpretation of these exceedingly scholarly works proved to be as artistic and musically a reading as we have heard in this city, and we include the work of the great artists who have visited us. We sincerely trust that Mrs. Freeman will soon be heard in public so that the musicians will have an opportunity to hear for themselves what a distinguished member of the profession they have the honor to count as their colleague here.

ALFRED METZGER.

"Maritana," Vincent Wallace's delightful romantic opera founded on the story of Don Caesar de Bazan, will be presented for the last times at the Tivoli Opera House this and to-morrow afternoons and evenings and on Monday night. "The Mascot," which has not been seen here for several years, will receive a capital production. This jolly comic opera by Audran, the talented Frenchman who wrote "Olivette" and many other big successes, is filled to the brim with fun, frivolity and catchy melodies and it would be safe to say that there was never a more popular duet written than the celebrated "gobble" song which the shepherd, Peppo, and the Mascot, Bettina, sing in the first act. Two genuinely funny comic opera characters are Lorenzo, Prince of Plombino, and Rocco, the superstitious farmer to whom the Mascot is sent to change his luck. And another droll character is Fiametta, Lorenzo's daughter. In all there are twenty-five tuneful melodies in "The Mascot," and it is safe to say that the Tivoleans will give a presentation of the work that will measure well with any yet offered in San Francisco. Rena Vivienne will jump from the more serious music of "Maritana" to the light but tuneful airs allotted Bettina, the Mascot, and Sarah Edwards will be Fiametta. Henry Santrey should make an excellent Peppo and Robert G. Pitkin will revel in the role of Lorenzo. Thomas G. Leary, the veteran comedian, has been especially engaged to play Rocco, a part that he has interpreted with great success on hundreds of occasions, and John R. Phillips will be Frederic, Prince of Pisa. Charles E. Gallagher will be the sergeant, and Myrtle Dingwall, the dainty Tivoli favorite, will introduce a specialty in the second act. Comedian Pitkin, assisted by Marie Sherwood, will also introduce a specialty in which he achieved much fame in the East. "The chicken and the frog," and many other surprises will be offered during the three acts. The production, of course, will be up to the high standard established at the Tivoli. "Giroffe, Giroffa," Leccocq's charming comic opera, will follow "The Mascot," after which the Western Metropolitan Opera Company will commence a brief season at the Tivoli Opera House.

KOHLE & CHASE MUSIC MATINEE.

Another exceptionally interesting program has been prepared for this week's Music Matinee which will take place at Kohler & Chase Hall this Saturday afternoon, September 27th. The soloist on this occasion will be Miss Maud R. Goodwin, lyric soprano. Miss Goodwin has had considerable experience in the concert field in California, having appeared frequently at important private and public musical functions. She possesses a flexible and clear soprano voice which she uses with distinct artistic taste in the interpretation of ballads and operatic arias. At this week's matinee she will sing two little gems by Nevin and the well known Cavatina from Verdi's Ernani. In addition to these charming solos by Miss Goodwin there will be a number of instrumental compositions to be interpreted on the Knabe Player Piano and on the Pipe Organ. The entire program will be unusually attractive and will be in full as follows: Dance Characteristique, Op. 72 No. 4 (Tchaikowsky), Tanzweise—Ballet Music (Meyer-Helmund), Knabe Player Piano; Sketchbook Op. 2—A Child's Garden of Verses (Nevin), Mon Desire, Op. 28 No. 3 (Nevin), Miss Goodwin, with Fischer Player Piano accompaniment; Salut d'Amour, Op. 12 (Elgar), Taran-

telle de Concert Op. 90 (de Aceves), Knabe Player Piano; Cavatina from Ernani (Verdi), Miss Goodwin, with Fischer Player Piano accompaniment; Selection, Pipe Organ.

ALCAZAR THEATRE.

More than ordinary local interest is attached to the Alcazar's presentation of "Our Wives," starting next Monday night, for the comedy was constructed by Frank Mandel, a young native of San Francisco, and has scored long and profitable runs in New York and Chicago. And its principal character could not be better adapted to Ralph Herz's personality and acting methods if it had been built with them in the author's mind's eye.

Mr. Herz will have the role of Frank Bowers, librettist and woman-shunner, who believes that every time a member of the opposite sex crosses his path bad luck will follow. He is preparing for an evening's sport with three of his friends when they burst in on him with the intelligence that they are engaged to marry and are "the happiest men alive," and when he fails to convince them that wedlock would really mean the passing of their freedom they depart to write letters to their prospective wives. Left alone, he hears piano music in the apartment overhead, and feeling that he could collaborate with the player he investigates and finds a woman. After a talk with her, however, he decides that both of them can forget sex in their work, so he calls her Wilson and she calls him "Paste" and they proceed to build an opera.

All goes well with their friendship until there is a gathering at his house and his friends and their wives, when it is discovered that matrimony has banished old affiliations and the party breaks up in discord. In his disappointment "Paste" turns to Wilson, and while sympathizing with him she inadvertently reveals an affection deeper than friendship. In her grief at revealing her love he sees the final scene for their play, and later, when he hears her composing the melody which is to make their work famous, he finds that he, too, has been captured by Cupid. His friends return to renew good fellowship and the final curtain shuts out a lot of very happy people.

The Alameda County Music Teachers' Association recently addressed an announcement to the editor of this paper in care of the San Francisco Call. We desire to inform that organization that the musical editor of the San Francisco Call was Walter Anthony, who occupied that position for a number of years. The editor of the Pacific Coast Musical Review is not employed on any daily newspaper in San Francisco, but concentrates his energies on the success of this paper. The only other papers he writes for are the Musical Courier of New York and Die Musik, in Berlin, Germany.

The Alameda County Music Teachers' Association has issued invitations for a reception and musicale to be given at Ebell Hall, Tuesday evening, September 30th, at which the guest of honor will be Glenn Wood, the supervisor of music in the Oakland public schools.

Miss Myrtle Donnelly is to be the soloist at the Corona Club at their next session, Saturday, September 27th. Miss Donnelly is a brilliant young pianist and an advanced pupil of Georg Krüger. Her selections will be from well known composers, including Chopin and Mendelssohn.

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SHORT ITEMS OF INTEREST.

May Orentt Brooke, a very successful pianist and accompanist of Los Angeles, has been added to the faculty of the Manning School of Music. That institution has gained in Mrs. Brooke a very brilliant member. In addition to her duties at the music school Mrs. Brooke will be able to establish private classes of her own, and no doubt her pleasing personality and unquestionable efficiency as a musical educator should help her in establishing herself firmly in the good graces of our musical public.

* * *

Through some unfortunate accident the Pacific Coast Musical Review omitted to make mention of a midsummer wedding among two prominent members of the musical cult. One of these has been actively engaged as an efficient vocal teacher and the other merely in a sense of appreciation of musical endeavors. We refer to the wedding of Carolus Lundine of Berkeley and Miss S. Toppic, well known in literary, scientific and social circles. Mr. and Mrs. Lundine spent their vacation in the California mountains and are now located at 2571 Carlton St., Berkeley, where Mr. Lundine has resumed his vocal classes. Mr. Lundine has been so successful in his work that he is seriously thinking of opening a studio in San Francisco and he will make the announcement very soon as to location. Mrs. Lundine, being deeply interested in music, will assist her gifted husband, who is as clever a writer as he is a musician, in maintaining a home worthy of the high standard set by those adherents of the art who are seriously endeavoring to create a genuine musical atmosphere.

* * *

The Philharmonic Society of San Jose will enter upon its third season during next month and it is looking forward with pleasure to this ensuing year's work. The director of this splendid choral society is Miss Ingeborg Resch Peterson. The weekly rehearsals will be resumed on the first Wednesday in October and every one desirous of joining the society has been urged to apply early. The society will give a sacred concert early in the fall, and two informal musicales and the annual spring concert later.

* * *

On Tuesday, September 16th, Miss Helen Colburn Heath sang for the Euell Club in Oakland at the opening program of the season and she was enthusiastically received by a large audience, notwithstanding the fact that the day was the hottest in years. The numbers sung by Miss Heath were: (a) Pastorale (Bizet), (b) Songs My Mother Taught Me (Dvorak), (c) Muzetta's Waltz from La Boheme (Puccini), (d) Maiden's Wish (Chopin), (e) Aus meinen grossen Schmerzen (Franz), (f) Swiss Echo Song (Eckert). Owing to enthusiastic demands for encores Miss Heath added two more songs to these groups. Benj. S. Moore was the accompanist and played very satisfactorily.

* * *

Through some misunderstanding the Pacific Coast Musical Review announced last week that Miss Emily

Wilson, an excellent soprano soloist and a pupil of Miss Helen Colburn Heath, had joined the Tivoli opera company. As a matter of fact she was engaged by the management of Techau Tavern subject to continued contract. She sang all last week and made an artistic success, thanks to a pleasing soprano voice and a charming personality. Miss Wilson will give a concert some time during November.

* * *

At a very delightful private reception to Mrs. Abbie Gerish Jones at the residence of Miss Helen Colburn Heath, compositions of the guest of honor were interpreted by the hostess and Mrs. Oscar Mansfeldt at the piano. Every one of the songs presented were valuable additions to modern musical literature and in some instances the works were indeed striking and worthy of the most serious attention. Mrs. Jones possesses the ability to write for the voice and in such a manner that the musical setting expresses graphically the poetry contained in the words. There were so many gems introduced on this occasion that it is rather difficult to remember which of the works were better than others. They were all meritorious. However, Mrs. Jones will presently be able to see her works presented in public by a number of prominent artists, and we will wait until then before going into further details about these compositions. It will be remembered by our readers that Mrs. Jones was for some time the San Francisco correspondent of the New York Musical Courier and was active in Sacramento musical circles. Lately she has resided in Bremerton as her husband is affiliated with the United States Navy. She is now on an extended visit to San Francisco friends who are anxious to see her unquestionable talents properly recognized and for this reason they assist her in arranging a concert of her compositions.

* * *

The pupils of Mrs. A. F. Bridge gave a studio musicale on Monday afternoon, September 22. The program was given by the following singers: Miss Jessie Clyde, Leah Beckett, Anita Hladler, Anita Olmsted, Serena Bland, Mary Freer, Ruth Sullivan, Maude Goodwin, Mrs. Arder, Mrs. F. Austin and Mrs. Goldsmith.

* * *

The executive committee of the Northern California Chapter of the American Guild of Organists announces its plans for the season 1913-14. They include a new series of Sunday afternoon organ recitals, following those so successfully inaugurated before the summer vacation. Particulars regarding these plans will be found upon another page of this paper.

* * *

The McIntyre Trio, consisting of Joseph McIntyre, pianist and director; Ralph Wetmore, violinist, and Victor de Gomez, cellist, have announced the dates of their Berkeley concerts. The first will be given on September 25th, at the home of Allen Gleason Freeman, on Ridge Road; the second, on October 23rd, at Walter Yale Kellogg's, Piedmont Avenue, and the third at Charles W. Camm's, on Piedmont Avenue. A widespread interest is being evinced in this series of con-

certs which promises to be of unusual interest. Plans for the Oakland and San Francisco series are being completed and the dates will be announced shortly.

* * *

One of the remarkable features of the current musical season is the fact that not less than three great cello virtuosi will visit this city. These are: Alwin Schroeder, who will appear with Geraldine Farrar; Gutia Casini, who will be heard with Frances Alda and Frank La Forge; and last, but not least, Jean Gerardi, who will come with Gabriel Ysaye. This is the first time in the history of music in San Francisco that three great cellists came in one season. This ought to revive great interest in that beautiful instrument.

* * *

The Mansfeldt Club held its regular meeting on Wednesday morning, September 17th, at 238 Cole Street. The following program was rendered: Swedish Folk Song Fantasie (Larson), Miss Esther Hjelte; En Autum (Moszkowski), Etude en forme de valse (Saint-Saens) Miss Alyce Dupas; Venetian Love Song (Nevin), Gondolieri (Nevin), Miss Bernice Levy; Melody (Liebling), Waltz Op. 34 (Moszkowski), Miss Stella Howell.

* * *

Among the visitors to the Musical Review office last week was Miss Julia Schmidtbauer of the Volksoper in Vienna. This exceedingly talented young artist was for some time a soubrette at leading grand opera houses in Germany, and was about to enter into a contract with the royal opera in Dresden and Breslau, when relatives asked her to come to America where her opportunities were greater. She sang for Mr. D'Avigneau and W. H. Leahy of the Tivoli, the former of the Western Metropolitan Opera Company, as well as for the editor of this paper, and everyone must agree that she possesses a magnificent soprano voice of fine bell-like quality. She makes the impression of being an artist of the highest calibre, a musician who has thoroughly studied her art, and, above all, who has had fine experience. There is no reason why she should not have a brilliant career, and an impresario who takes advantage of her presence in this country to engage her will make no mistake. We vouch for her ability and her success abroad.

* * *

Miss Audrey Beer, an artist pupil of Georg Krüger, the well known pianist and teacher, was the soloist at the last meeting of the Senz Ritmo Club of East Oakland. Miss Beer's decided musicianship was highly commented upon, her selection, Liszt's "Second Rhapsodie," being splendidly rendered, with artistic finish and correct reading.

* * *

Mr. and Mrs. Henry Bickford Pasmore and the Misses Pasmore issued invitations for a reception given in honor of Ernst Wilhelm of Berlin. The function was held at the Pasmore home, 1470 Washington Street, on Thursday evening, September 25th.

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MUSICAL REVIEW HOLIDAY NUMBER

The next Holiday Number of the Pacific Coast Musical Review, which will be the third Exposition Number, will be published on Saturday, December 20th. It will be artistically illustrated and will contain an exceptionally interesting series of articles. All regular annual advertisers (none other) are entitled to special write-ups, provided the material is furnished us in brief enumeration of facts. Anyone furnishing a halftone can also have a portrait accompanying the article. Copy must be in this office on or before November 30th.

All copy for advertisements should reach this office not later than December 7th. Inasmuch as we desire to publish as many interesting articles as possible, advertising space will be limited to twelve pages. Applications should therefore reach us early.

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